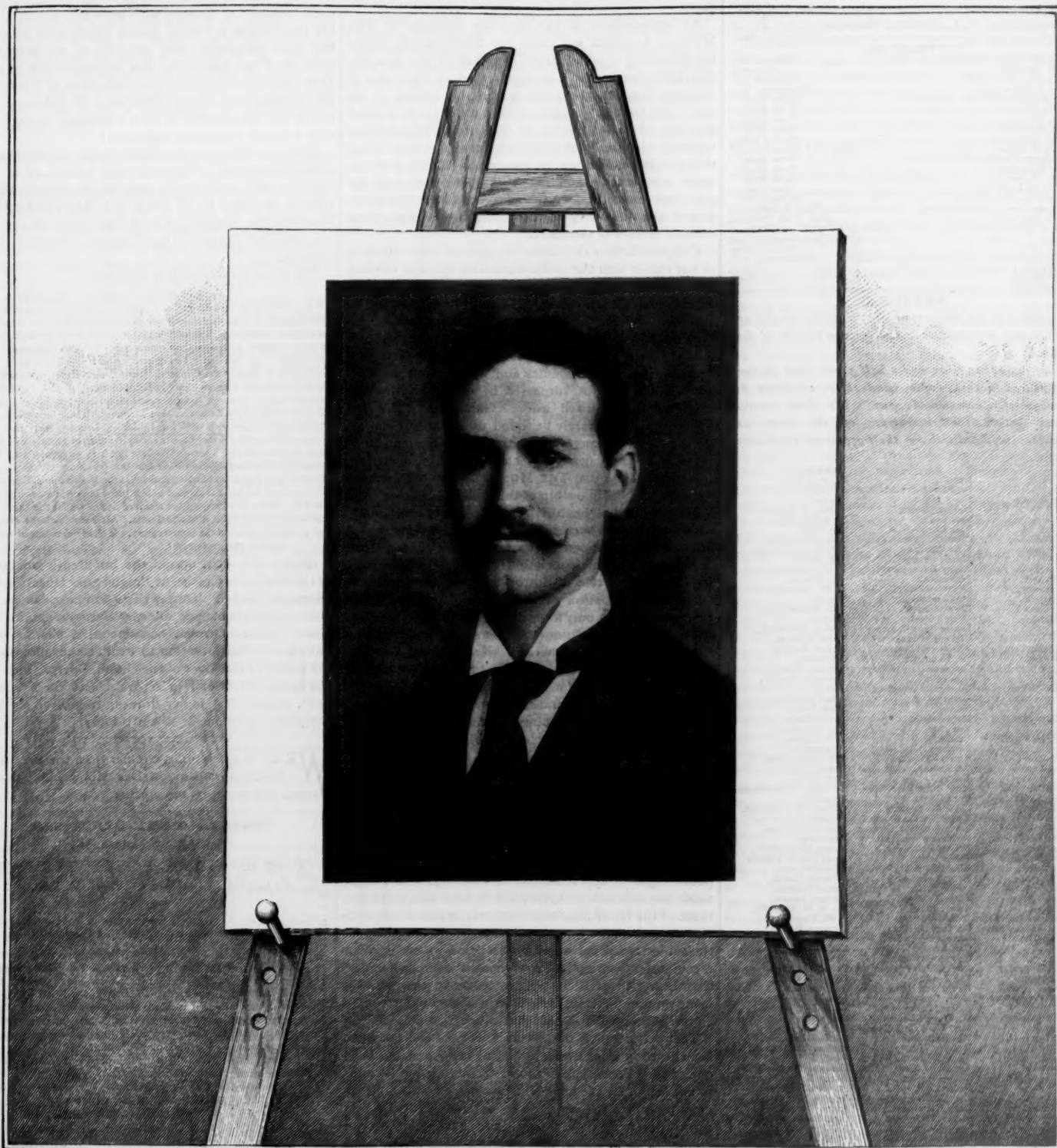


MUSICAL FOUNTAIN
A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, OCTOBER 12, 1887.

WHOLE NO. 400.



HAROLD RANDOLPH.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than seven and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti, Sembrich, Christa Nilsson, Scalchi, Trebelli, Maria Rosa, Anna de Bellucca, Etelka Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreño, Kellogg, Clara L., Minnie Hauk, Matersa, Albani, Annie Louise Cary, Emily Winant, Lena Little, Murio-Celli, Chatterton-Bohrer, Mme. Fernandez, Lotta, Minnie Palmer, Donald, Marie Louise Dotti, Celastinger, Fusch-Madi, Catherine Lewa, Zélie de Lussan, Blanche Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Charles M. Schmitz, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Lax, Nestore Calvano, William Courtney, Josef Staudigl, Lulu Velling, Mrs. Minnie Richards, Florence Clinton-Sutro, Calixa Lavalée, Clarence Eddy, Franz Abt, Fannie Bloomfield, S. E. Jacobson, C. Mortimer Winke, J. O. Von Prochaska, Edward Grieg, Eugene D. Albert, Lili Lehmann, William Candidus, Franz Kneisel, Leandro Campanari, Franz Rummel, Blanche Stone Barton, Amy Sherwin, Thomas Ryan, Achille Errani, King Ludwig I I, C. Jos. Brambach, Henry Schradieck, John F. Luther, John F. Rhodes, Wilhelm Gericke, Frank Taft, C. M. Von Weber, Edward Fisher, Kate Rolla, Charles Rehm.

Lucia, Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coglian, Chas. R. Thorne, Jr., Kate Claxton, Maude Granger, Fanny Davenport, Janasche Ward, May Fielding, Ellen Montijo, Lillian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damosch, Campanini, Guadagnini, Constantin Sternberg, Degenreant, Galassi, Hans Balatka, Arbuckle, Liberti, Ferranti, Anton Rubinstein, Del Puente, Joseffy, Mme. Julia Rive-King, Hope Glenn, Louis Blumenberg, Frank Vander Stucken, Frederic Grant Glasson, Ferdinand von Hiller, Robert Volkmann, Julius Rietz, Max Heinrich, E. A. Lefebre, Ovide Musin, Anton Udvardi, Alcein Rium, Joseph Koegel, Dr. Jos. Godoy, Carlyle Peteralea, Carl Retter, George Gemünder, Emil Liebling, Van Zandt, W. Edward Heimendahl, Mme. Clemelli, Albert M. Ragby, W. Waugh Lauder, Mrs. W. Waugh Lauder, Mendelssohn, Hans von Bülow, Clara Schumann, Joachim, Samuel S. Sanford, Franz List, Christine Dornert, Dora Henniges, A. A. Stanley, Ernst Catehussen, Heinrich Hofmann, Charles Pradel, Emil Sauer, Jesse Bartlett Davis, Dory Burmeister-Petersen, Willis Nowell, August Hylstedt, Gustav Hirsche, Xaver Schwarzenka.

No. 400.

WHEN we embarked in the enterprise now known to the musical world as THE MUSICAL COURIER, even our friends and those who wished us well were doubtful of the ultimate result, and based their assertions of a speedy failure upon the historical fact that no purely musical paper had theretofore been able to stand its ground for any length of time, and that THE MUSICAL COURIER was sure to follow in the footsteps of its predecessors. The editors of this paper, however, imbued with enthusiasm for the cause of good music, instigated by a conscientious desire to advance the same, and fortified by the knowledge that the good common sense of the American people would not fail to appreciate earnest efforts in the direction of honest criticism based upon a knowledge of the subject, persevered in building up this educational enterprise until it has become what it is recognized to be to-day—the representative organ of the best musical elements and institutions in America.

A little retrospect, in which the conditions that prevailed years ago are compared with current events, might be of interest on this occasion to the thousands of readers who have carefully followed the destinies of this paper.

An examination of the first few volumes of THE MUSICAL COURIER will show but faintly to the reader the beginning of our struggle in behalf of the progressive sentiment in music as represented in the works of Richard Wagner, the most remarkable genius of his age. The last few volumes, on the other hand, disclose the fact that our efforts in this direction have been crowned with the most glorious success, and that to-day the genius of Wagner is recognized in New York far more unreservedly and his works performed and appreciated more frequently and thoroughly than is the case in any other city on the globe, not excepting the musical centres of Germany.

Compare further the status of opera at the beginning of our career with the performances of opera in German now given at the Metropolitan Opera-House, the highest musical achievements we have yet attained in this country, and it must not be forgotten, under American auspices. Look at the New York Philharmonic Society, which to-day is the foremost orchestral organization in this country and which offers performances which are not surpassed by any given anywhere in the entire civilized world. Outside of a very few names that could rarely be found on a classical concert program, how many compositions of American musicians were then performed anywhere in this country prior to the time that THE MUSICAL COURIER assumed its vigorous championship of this cause?

That young but healthy body, the American College of Musicians, was born and has attained its vigor during our existence. Compare the former meetings of the Music Teachers' National Association with those held in 1885 in New York, in 1886 in Boston and the last great success of the association with its meeting in Indianapolis this year. It was only after we began to champion the cause of this association that its small and comparatively unimportant gatherings were transformed into musical festivals which aroused the attention of citizens in the communities in which they took place.

Previous to the appearance of THE MUSICAL COURIER upon the field as a determined opponent of charlatanism in music, the degree of doctor of music flourished in this country with a profusion which was as startling as it was dangerous, as it misled the musically uneducated portion of the public and gave rise to their employing quacks as teachers, while honest men without a handle to their names were vainly trying to cope with their titled brethren in making a living. Now, however, the nuisance has been shown up in its proper light and the public begin to appreciate the situation, just as honest musicians and artists appreciated it long ago, and even those of the latter class who formerly opposed our doctor of music fight have been won over to our idea on the subject, in proof of which assertion we can show a recent letter from no less prominent a doctor of music than Bruno Oscar Klein, who writes to us that he will make no use of the title that was bestowed upon him by an institution which has no musical curriculum.

The performance of novelties which have not even been heard in Europe, where they were created, has been one of New York's latest and most interesting features in musical life. We have all along helped on this movement by calling the attention of our conductors to new works deserving of a hearing, and have given to our readers a better idea and understanding of the same through furnishing them with intelligent analyses of the new works to be performed and by means of criticisms which were the result of knowledge and study.

Thus it comes to pass that THE MUSICAL COURIER

has grown up with the musical life of New York, and that both are naturally interwoven and to a certain extent inseparable. We are far from claiming that we accomplished all the things above enumerated, but we have fostered them and have helped them along, and thus they grew as THE MUSICAL COURIER has grown, until to-day it has reached that auspicious number, 400.

THE "DON GIOVANNI" SCORE.

WE take great pleasure in printing on another page a facsimile of a letter received by an occasional correspondent of THE MUSICAL COURIER in Paris from Mrs. Viardot-Garcia. The correspondent in question sought an interview with the famous cantatrice for the purpose of having a look at the autograph of Mozart's "Don Giovanni," which is in the possession of Mrs. Viardot-Garcia, and which she very properly designates "*Mon plus grand trésor.*" The result of the application is told in the letter. Mrs. Viardot-Garcia, however, does not confine herself to an expression of courteous regrets at her forced absence from the city, but very succinctly tells the story of how she became the owner of the autograph and what she purposes doing with it at her death. She also puts in a ridiculous light the managers of the great libraries of Europe, who were not willing to pay the price which a private person gladly gave for one of the most interesting and precious of all autographs until after the manuscript was hopelessly lost to them. How chagrined the municipal authorities of Vienna and the management of the Mozarteum at Salzburg must feel at the loss to them of such a treasure through their own stupidity or parsimoniousness!

There is another circumstance which makes our facsimile interesting. The letter puts a stop, or at least ought to put a stop, to the story which periodically appears in Germany to the effect that Mrs. Viardot-Garcia inherited the manuscript from her father, Manuel Garcia, who first brought "Don Giovanni" forward in this country.

The letter translated is as follows:

243 BOULEVARD ST. GERMAIN, September 7, 1887.

MADAM—I regret very much that it will be impossible for me to see you. I shall depart on a journey to-morrow morning and shall not return until the middle of October. I should have been delighted to show you the greatest treasure I possess, the manuscript of "Don Giovanni." As to particulars about the same, I have nothing new to tell you, as it is well known that I bought the manuscript from Ernest Pauer, of London, who had been authorized by his cousin, Mrs. Streicher, to sell it. André, of Offenbach, was Mozart's publisher, and after his death "Don Giovanni" fell to the share of his daughter, Mrs. Streicher. Then the manuscript was offered to all the libraries of Vienna, Berlin, London, &c. The British Museum, of London, wanted to obtain a reduction of twenty-five guineas. From the moment that I learned that the precious autograph was for sale I made the necessary efforts to become the possessor of the same, and from the time that it was known that I was the possessor the press in all the countries which had refused to buy the manuscript made a great fuss about it. Since then I have often received fine offers for the same, but, as you may readily believe, ineffectual ones. After my death the manuscript will go to the library of the Conservatory. It shall never leave France.

Believe me, madam, &c.,

PAULINE VIARDOT.

On the 29th inst. occurs the hundredth anniversary of the first performance, at Prague, of Mozart's "Don Giovanni," and on that day there will be given an anniversary performance of the *chef d'œuvre* at the Paris Grand Opera, on which occasion Mrs. Viardot-Garcia has signified her intention to exhibit the autograph to the public in the foyer of the Grand Opera. She keeps the autograph bound in separate acts on a specially built, elegant desk in her drawing-room, and she is also the possessor of one of Mozart's locks.

WE are in receipt of a circular from the Presto Publishing Company, of Des Moines, Ia., which on glaring yellow paper announces:

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PRESTO PUBLISHING COMPANY,

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On the sheet is the picture of a keyboard upon which rest two human hands, each adorned with a buckle of sleigh-bells, such as are usually to be found around horses' necks in winter time. Verily music is growing

up with the country and westward the star of empire takes its way, if it has come to this that people like the Presto Publishing Company do not blush to advertise and promulgate such trash among the people.

A WORK by Johann Sebastian Bach, which, when first found, created a profound sensation among musicians, has just been published in the shape of a piano score by Breitkopf & Härtel, of Leipsic. This is the third of the pieces of music to the Passion composed by Bach and is set to words by St. Luke. The work is one dating from Bach's youth and is not as colossal in form or contents as the St. Matthew or even the St. John Passion music, and only after a great deal of wordy warfare has the authenticity of the work been attributed to Bach. It will be performed for the first time in the course of the coming season by the Berlin Philharmonic Chorus.

THE Richard Wagner symphony of the year 1832, which was analyzed at length in THE MUSICAL COURIER a fortnight ago, and which is to be performed at Berlin by the Royal Court Orchestra this winter, was rehearsed on the 20th ult. by that orchestra under Kapellmeister Deppe. The work created a most favorable impression and is highly spoken of by the Berlin critics invited to hear it, on account of the originality and freshness of its thematic invention, its brilliant orchestration, and more especially the clearness and skill in the thematic treatment. New York will hear the resurrected work at the first of Mr. Anton Seidl's concerts this winter.

THERE seems to us to be something more than mere coincidence in the fact that five lady violinists will be heard in this city during the coming season. The violin certainly is not so much overworked and abused as is the piano, and a woman with a violin under her chin looks considerably more graceful and natural than does a man in the same attitude. New Yorkers will have a chance to judge for themselves of the truth of this remark, for they are to hear this season Miss Nettie Carpenter, Sarasate's favorite pupil; the young Italian lady, Miss Toricelli, who comes here with the Campanini Concert Company; Teresina Tua, the pseudo fairy of the fiddle; Miss Maud Powell and Mrs. Camilla Urso, who will play for the first time in New York that most difficult violin concerto by Anton Rubinstein.

Harold Randolph.

THE picture which adorns the first page of THE MUSICAL COURIER of to-day is that of Mr. Harold Randolph, of Baltimore, a young piano virtuoso, well and favorably known in the musical circles of the country as an artist of unusual promise. Mr. Randolph was born on October 31, 1861, in Richmond, Va. His family removed to Baltimore, where as a boy he began the study of the piano with Mrs. Nanette Falk-Auerbach, a highly gifted player of European reputation, who resided in that city at the time. His next teacher was Carl Faeltgen, who is known as an eminent piano instructor, in fact one of the leading piano teachers in the United States. During this period Mr. Randolph studied musical form and theory at the Peabody Conservatory of Music, Baltimore, under Mr. Asger Hamerik, the director.

He made his first public appearance at a Peabody symphony concert in Baltimore, in March, 1885, when he played the Chopin E minor concerto with great success. Later on he appeared as soloist at the spring festival in Baltimore, under the direction of Theodore Thomas. At the Baltimore Philharmonic Concert, under the direction of Heimendahl, Mr. Randolph played Saint-Saëns's concerto No. 4 in C minor, and THE MUSICAL COURIER, of January 26, 1887, stated:

Mr. Harold Randolph, who played the Saint-Saëns concerto at the last Heimendahl-Philharmonic concert is a young artist endowed with splendid gifts. He possesses facility, repose, sentiment and a real musical instinct. His memory is true and he can depend upon it. His performance on Friday evening stamps him as a prominent pianist.

He has also played at many recitals and local concerts, and at present occupies the important position of organist of the Roman Catholic Cathedral in Baltimore—the cathedral in which Cardinal Gibbons officiates.

Mr. Randolph has been successful in every public performance in which he figured, and yet his musical education is purely American, in so far that he has not studied in any foreign country. He is a genuine American production. Gifted as he is and imbued with enthusiasm for his profession and his art, the future offers for him splendid opportunities, which he will no doubt grasp and develop as did his Virginia namesakes in statecraft and diplomacy.

...The new German theatre at Prague and the Théâtre de la Monnaie, Brussels, have been fitted with a sunken orchestra, after the fashion of Bayreuth. In the Brussels house the floor can be raised by hydraulic apparatus until it is almost on a plane with the parquet, the Wagner system not being altogether satisfactory when light operas are performed.

From Leipsic, Dresden, Berlin and Cologne.

NOBODY who travels in Germany in summer time can expect to get an adequate idea of the intensive musical life of the country of thinkers and dreamers any more than a person visiting New York during the hot season would be justified in pronouncing upon the merits of the metropolitan concert or operatic activity from the few military or open-air performances which he might chance to attend in one of the public parks or at the seaside resorts, or from the performances of light operas at the Casino and such like places.

In Germany at the watering-places, indeed, the Kurhaus band discourses its well-worn daily program with a regularity worthy of a better cause, but as for grand concerts, such as the Gewandhaus concerts at Leipsic, the Berlin or Vienna Philharmonic concerts, the Gürzenich concerts at Cologne and others of like well-known artistic importance, they cease with the grand musical festivals by the end of May or the beginning of June, and are resumed only, as with us, in the latter part of the fall. The conservatories also have their regular summer vacation and it is difficult to find any of the professors or young artists at their wonted places; all are out in the country, the mountains or at the seaside. The great opera-houses are closed during July and the performances are resumed by some of them only by the end of August and then with the so-called second personnel, because the first-class artists have taken their furlough. Thus it came that at Leipsic the writer attended a performance of "The Flying Dutchman" which would have deserved hissing off the stage even at a far smaller town and one of less classic traditions and musical renown than distinguish the city where Bach, Mendelssohn and Schumann have lived and worked. Even the recent performances of Wagner's nautical drama by the late American International Opera Company, tame and superficial as they were, loom up as model performances beside the one witnessed by the writer at Leipsic a few weeks ago.

Nevertheless, Leipsic, as everybody knows, still holds a deservedly high position among the musical centres of Europe, chiefly on account of its conservatory, which Mendelssohn brought to a point at which it was considered a musical standard, and because of the world-wide Gewandhaus concerts. Furthermore, what other city can boast of a like magnificent new concert-house, built entirely through private subscriptions and donations? The new conservatory building likewise promises to become a brilliant nursery for the divine art.

Another new institution which we should like to mention here, and one which at the time of this writing is the only one of its kind in Germany, is the Museum of Musical Instruments. The founder and editor of the *Zeitschrift für Instrumentenbau* (a paper which is favorably known to the entire music trade of Germany, for whose advancement it has worked faithfully and successfully), Mr. Paul de Wit, has opened in his rooms at Thomaskirchhof, No. 16, a museum of ancient musical instruments, which is the most complete one we have yet seen and one well worth a visit from everyone interested in the subject. While, as previously stated, this institute stands alone in Germany, in other countries the value of such collections has long been recognized. All large conservatories (we mention here only those of Paris, Brussels and St. Petersburg) consider this branch of musical instruction as inseparable from other branches of the science of music. London possesses in the South Kensington Museum a treasure of valuable musical instruments, which owes its existence to the late Dr. Karl Engel, while Florence owns a similar institution in the Museum Kraus.

In Germany considerable beginnings toward such collections have been made in the Munich National Museum and in the Nuremberg Germanic Museum, but they can lay no claim to scientific value, as they are very incomplete and in every way imperfect. In Nuremberg the absence of a catalogue and the lack of arrangement is especially inconvenient, and most of the instruments displayed there are not in a condition that enables anyone to play upon them. The administration have placed them just as they found them, and the person interested in the subject is thus denied an opportunity of hearing and judging of the tone-color and general musical effect produced by the various instruments. The Paul de Wit Museum, on the other hand, has none of these shortcomings. All three divisions, the percussion, wind and string instruments, are completely and perfectly represented in the order of their development and are in good condition to be played upon. The entire arrangement is a very comprehensive one, and by each instrument is a tablet explaining in a few words all that it is necessary to know about the history of the instrument, its construction, mode of playing and a few remarks about its builder.

If the Leipsic performance of "The Flying Dutchman" was unsatisfactory, even down to the work of the orchestra, which came very near upsetting the finale of the overture, we were privileged to hear at Dresden a rendering of Goldmark's "Merlin" which opened our ears both as to the merits of that work and of the artists that comprise the personnel of the momentarily best opera-house of Germany. To see and hear Miss Maltzen as *Viviane* is a complete revelation, for beautiful and artistically satisfactory as our own Miss Lehmann appeared in the part at the Metropolitan Opera-House, her conception could no more compare with the dramatically and musically alike inspired interpretation of the part by the Saxonian prima donna than Lillian Russell could be compared with Lilli Lehmann, and as for her voice, it is full of charm and freshness. The work of the orchestra was precise and brilliant, and we must confess that a better orchestra than the Dresden one we never heard, always ex-

cepting, however, the New York Philharmonic Orchestra, which we consider the best, most complete, and, in point of tone, color and ensemble, most satisfactory one in the world. Wherein, however, lay the main difference between the New York and Dresden performance of Goldmark's work was in the interpretation which the respective conductors, Damrosch and Schuch, gave it. While the work in New York under Damrosch failed to please us, under Schuch, in Dresden, it assumed an entirely different physiognomy, and we are now forced to coincide with the opinion expressed by one of our New York confidants, that if Seidl instead of Damrosch had conducted "Merlin" at the Metropolitan Opera-House, when first brought out there at a large expense and under otherwise favorable circumstances, the work would not have proved such a dire failure as it did last season. The management, however, we are glad to say, seems to have learned by the experience, for we are assured that in the coming season Mr. Damrosch, in spite of some strong backing he has among a few of the stockholders, will not gracefully wave the baton at the Metropolitan Opera-House performances, except in such cases where the rendering of less important works may be intrusted to him, so as to give Mr. Seidl a well-deserved rest.

Besides "Merlin," we heard at Dresden an excellently finished performance in English of the "Mikado" by the D'Oyley Carte troupe. The theatre was crowded, and the audience must have consisted fully two-thirds of Americans, many of whom, as is well known, live at the beautiful Saxonian capital on account of its healthy climate, lovely surroundings, cheapness of living, and the great educational and artistic advantages they can enjoy there.

The Berlin Opera-House has lately fallen off artistically to so considerable an extent that even the Berliners, proud as they are of their city and its institutions, can no longer be blind to the fact that since the accession of Count Hochberg to the position of intendant their opera-house has become a second-class one, and that they are offered at a high price performances which would be severely criticised at Frankfurt-on-the-Main, Cologne, or even cities of smaller size. There are hardly any first-class artists except old ruins connected with the opera-house, and Mr. Deppe's conducting is, if possible, worse than that which we saw perpetrated at the Berlin Royal Opera-House two seasons ago by Radecke and Kahle, the former conductors under the late Von Hülsen's régime.

It is, as we said, acknowledged even by the Berliners now that their opera is poor, and that they would gladly hail any change which would promise them anything better than what they are enjoying (?) at present. Starting from this promise and knowing that most of the artists engaged for this season at our Metropolitan Opera-House are great favorites in Berlin, notably so Misses Lilli Lehmann and Marianne Brandt and the great Albert Niemann, an idea struck the writer, which, if carried out, would undoubtedly be as novel as it would turn out to be full of glory and ducats. Let Mr. Stanton at the end of the coming season at the Metropolitan Opera-House rent a theatre of large dimensions at Berlin, such as, for instance, the Victoria Theatre and let him take over the entire Metropolitan Opera-House Company, chorus, orchestra, scenery and all, and let him give Wagner performances at Berlin, and if the scheme does not turn out the greatest artistic and financial success that was ever achieved in this direction THE MUSICAL COURIER does not deserve its great reputation as an almost infallible prophet. Wagner is all the rage now at Berlin, all the more so as he is given only in small doses. The Berliners would like to see Seidl conduct, whom they came so near having there as *Hofkapellmeister* and who is yet so far from them now. Lehmann, besides being a great personal favorite, has the sympathies of the Berlin public on account of the boycott in which German managers are indulging against her. Of Brandt and Niemann all inhabitants of the German capital speak only with uplifted eyes, so much are they delighted at the very memory of having heard these artists, and all three of them, being desirous to again appear before the public which originally so greatly appreciated them, would certainly lower considerably the high figures of their present salary for a short season in Berlin, so as to make it correspond with the lower prices of admission prevalent there as against those paid at the Metropolitan Opera-House. Of the chorus and orchestra most members would probably and willingly do likewise, as they would be but too delighted to be able to pay a visit cheaply to the fatherland, and the few members who would not join the excursion could easily enough be replaced in Berlin. Thus, a steamer being chartered to take over the entire company at not too great an expense, the scheme seems to us entirely feasible and bound to succeed, and New York could feel proud to be able to show Berlin how Wagner opera should be given and how it has never yet been given there.

Among the prominent artists we met at Berlin were Prof. Xaver Scharwenka, Franz Rummel and Max Alvary, our young tenor. The last-named was busy studying his important part of *Siegfried* for the coming performances of Wagner's work at the Metropolitan Opera-House, and a little private reading which he gave with the writer at the piano convinced us that the lovely role of the young hero is in good musical hands and that if Alvary's voice sounds as fresh and noble on the Metropolitan Opera-House stage as it did on this occasion New Yorkers will enjoy a rare treat. Rummel was very energetic and full of artistic enthusiasm, as is usual with him. He played for us in a remarkably finished manner and with power, brilliancy and fiery conception the highly interesting second piano concerto by Tschai-kowsky, the Dvorak piano concerto, and Mr. Klindworth's excellent version of the Chopin F minor concerto. Miss Fernow, who is now head teacher of the pianoforte at a young ladies' seminary near Baltimore, played the orchestral accompaniments on a

second piano in a musically and technically very satisfactory manner.

The highly famed pianist and composer, Prof. Xaver Scharwenka, a well-executed likeness of whom graced the title-page of THE MUSICAL COURIER a few weeks ago, had the kindness, with his usual amiability, to show us through his new and extensive conservatory building on Potsdam-st., No. 21 A, a visit of which will repay the little trouble of going to see it. The conservatory, more than any other institute of its kind in Berlin, is renowned for the tuition of music in all its various branches, and particularly for piano playing, for which we are free to say it has no equal in the capital of Germany. The very fact that the upper classes are taught and are entirely in the hands of the professor himself gives the greatest assurance that whatever can be acquired by an advanced pupil will readily be conferred on him by such an acknowledged authority and pianist as is Xaver Scharwenka.

The conservatory now numbers nearly 500 pupils, among whom we find such names as those of the Misses Jeppe, Emma Koch and Minnie Stowell and Messrs. H. F. Hatch and Viana di Matta, names which have already successfully appeared before the public and the critics and whose owners have all been pupils of Xaver Scharwenka himself. To these might be added the names of many others, who during the past three seasons have played in public with good success, but we only mention our promising young Americans, as the others would hardly be of sufficient interest to the readers of THE MUSICAL COURIER.

Theory and the various forms of composition are taught at the institute by the well-known composer, Philip Scharwenka, the works of both brothers being equally favored on the best concert programs of Europe, and certainly not unknown also in our own.

The conservatory has lately been moved into the aforementioned new quarters, where Mr. Scharwenka has had built upon this property of his own a fine concert hall, which is for his own use and that of his conservatory only.

During our stay at the German capital it was most gratifying to us to observe that the striving and progress of the younger and properly aspiring musicians for the honors of composition have met with commensurate success. We were pleased to note that the works of our fellow-countryman, Mr. Arthur Bird, are eagerly sought for by and readily sold to the publishers in the German market. There is in these compositions a freshness of invention and an all-pervading geniality of treatment that does one good to observe.

Among Mr. Bird's colleagues' works we found worthy of mention a number of piano pieces by Robert Klein, teacher of theory at the new Academy of Music, at Berlin, and as they are dedicated to that favorite young pupil of Liszt, Mr. Stavenhagen, they will no doubt be frequently heard in concerts this season.

Of other young Americans who are making their way in Berlin we heard favorable reports of Mr. S. S. Beele, a pupil of Joachim, who expressed pleasure at the steady progress attained by him. A former pupil of Josephy's, a Mr. Karl Bruchhausen, of Brooklyn, is said to be doing well both at the piano and in composition. Miss Emma Ferritt, a young soprano from St. Louis, whom we had the pleasure of meeting at the warehouses of the well-known piano maker, Leopold Neufeld, is engaged to sing at Kroll's Opera-House, in Berlin, and at the opera in Kiel, Prussia.

Altogether Berlin contains quite a colony of young Americans studying music in good earnest, and we hope that they will become useful to the advancement of music in their own native country upon their return home.

Of the young American prima donna Constanza Donita (Miss Seebass, of New York), who scored such decided success as *Mignon* in Cologne a few weeks ago we spoke in last week's MUSICAL COURIER. In return the Cologne Conservatory has furnished the United States with two new good musicians. The one is Hans Schneider, now in Providence, R. I., who was at the conservatory for three years and is a pianist and composer of some promise as well as a rising young conductor. The other is Mauritz Leefson, who hails from Amsterdam, and is a piano virtuoso of considerable ability. He first studied at the conservatory of his native city and then for four years at the Cologne Conservatory, where he became the favorite of Professor Willner and Heinrich Zöllner. He also taught at the conservatory and conducted orchestral and choral performances. He is a fine score reader at the piano, and in his new position as conductor of the Philadelphia Young Maennerchor he ought to achieve most satisfactory results.

OTTO FLOERSHEIM.

...The first public rehearsal of the present season of Thomas concerts will be given at Steinway Hall on Thursday afternoon, November 3, and the concert proper will take place on the following Tuesday evening, when the subjoined program will be performed:

Overture, "Coriolanus"..... Beethoven
Symphony No. 7, A major, op. 92..... Beethoven
Concerto No. 1, E minor, op. 11..... Chopin-Tausig
Mr. Rafael Joseffy.

Introduction and closing scene, "Tristan und Isolde"..... Wagner
Kaiser Marsch..... Wagner

...The season at the Metropolitan Opera-House will begin on Wednesday, November 2, with Wagner's "Tristan und Isolde." On Friday, November 4, "Die Meistersinger" will be presented, and at the matinee on the next day Beethoven's "Fidelio" will be the opera. On Monday, November 7, the Paris version of "Tannhäuser" will be given for the first time in America, and on Wednesday, November 9, "Siegfried" will be produced for the first time in this country.

PERSONALS.

GLEASON.—The Chicago *Graphic News*, in an article headed "Prominent Men of Chicago," has the following flattering paragraph about our esteemed contributor, Frederic Grant Gleason:

"The professor is, beyond doubt, one of the foremost composers and teachers of music in the country, and his name has long since become one of national reputation. Having finished his education at the most noted academies of the European continent, he selected Chicago as his permanent home, where he enjoys the fullest share of public respect and appreciation. His writings, as the musical critic of the Chicago *Tribune*, are of the highest order, not only for their fair and independent discussion, but especially for their elegant diction. Chicago may well feel proud as the home of so talented a man, whose national and well-deserved fame sheds lustre upon his fellow-citizens."

With this reprint we can also give to our readers the information of Mr. Gleason's approaching nuptials with Miss Mabel Blanche Kennicott, of Chicago, which will take place on Wednesday, the 10th inst., and for which event THE MUSICAL COURIER tenders its heartiest congratulations.

ARRIVALS.—On the Ems last Friday there arrived from Europe Mr. Gustav Hille, the eminent Berlin solo violinist, who will henceforth be the leading violinist of the Mendelssohn Quintet Club, which begins its thirty-eighth season on the 15th inst.; furthermore of the Boston Symphony Orchestra; Mr. Franz Kneisel, the concert-master; Mr. Molé, a new flutist from the Paris Opéra Comique, and Mr. Sauté, a new oboist, also from Paris.

ARDITI, JR.—Luigi Arditi, Jr., only son of the conductor, is about to appear in public as a pianist. He had been engaged for a tour through Norway and Sweden by Maurice Strakosch, whose prima donna was Miss Sigrid Arnoldson. Young Arditi is just twenty-one years old. Mrs. Arditi is an American by birth, and belongs to an old Southern family. She has not visited the United States since the war.

NEW TENORS.—A new tenor, Muratet by name, has made a successful début at the Paris Grand Opéra. The novelties in preparation at that house are Salvayre's "Dame de Monsoreau," a five-act work; "Zaire," a two-act opera by De la Nux, and "The Tempest," a three-act ballet, founded upon Shakespeare's play, by Ambrose Thomas. A new tenor has made his appearance at Berlin in "Norma." His stage name is Riccardo. He is Hungarian by birth and his real name is Palik. He is said to possess the much-coveted C sharp. He was a successful animal painter, especially of horses, and enjoyed as such a considerable reputation. But one day he discovered he possessed a voice and, as he believes, dramatic talent. He made his first appearance at Breslau, whence he received an engagement for Berlin.

RUBINSTEIN.—It is said that Rubinstein will once more take the direction of the St. Petersburg Conservatoire, which he started in 1862.

GOUNOD.—On November 4 the 500th performance of Gounod's "Faust" will be given at the Paris Grand Opera. Gounod has been asked to conduct this representation, but he has refused. It would have given him the greatest pleasure, he says, to have taken up the conductor's baton if the work to be performed for the 500th time had been one of Mozart's. Gounod's profound admiration for Mozart is well known and we may regard his action in this matter as an illustration of modesty.

DEATHS.—From Schwerin comes the sad news of the death of Joseph von Witt, the celebrated tenor and Wagner singer, who was heard at last year's Milwaukee festival and scored the greatest success. He was for many years a member of the Dresden and later on of the Schwerin Opera-House, and the world loses in him a true artist and a genial man. At Florence, Italy, another tenor died recently. Settimo Malvezzi, once a famous singer, died at the age of eighty-six.

WILHELMJ.—August Wilhelmj has changed his plans, and it is now asserted that the famous violinist will not live in Berlin, but that he has bought a villa at Blasewitz, the pretty little place near Dresden where Schiller used to live.

SOLOISTS.—The soloists for the Berlin Philharmonic concerts, under Hans von Bülow's direction, next winter will be: Pianists—Hans von Bülow (Brahms's D minor concerto), Eugene d'Albert, Sgambati, Emil Sauer and Stavenhagen. Violinists—Mrs. Norman-Neruda and Concertmaster Brodsky, from Leipzig. Cello—Davidoff, of St. Petersburg. Vocalists—Mrs. Moran-Olden, the Leipzig prima donna; Miss Aline Friede and the baritone Scheidemann, of Dresden. Other singers are still to be engaged.

BRAHMS.—Johannes Brahms's new trio, with orchestra, will have its first hearing at the first Gürzenich concert in Cologne this season under Franz Willner's direction. The composer himself will play the piano part. Joachim will render the violin, and Hausmann the cello part. At the second concert Wagner's symphony will be given. Brahms is touring in Switzerland with his alleged librettist, Mr. Hugo Wittmann. But of the opera which the two are supposed to be writing nothing is known.

AIMEE.—Aimée, whose death was announced in the cable dispatches early last week, was one of the favorites of the New York public. No woman on the stage could better interpret to the intelligence of a New Yorker the nice distinctions that lie between perfect propriety and Parisian pruriency. Pleasing in

person and gifted with a sufficient voice to carry the parts she undertook, she did undoubtedly more than anyone else to show to this community the scope of wicked intention that lay between them and the world of opera bouffe. She is dead. A tumor led to a surgical operation, and the knife shortened her life. Yet it was not too soon, artistically speaking, for a career to be closed that was complete of itself and was ended as it began, under the full glare of public appreciation. Aimée began her career in public in Marseilles, France, in 1859. Her success was rapid, and when she came to New York, under Fisk, she had already secured a great reputation. She soon became, and no one since has been able to lay even the faintest claim to the title, "the greatest opera-bouffe artist that the world has seen or heard."

ARENS.—Franz X. Arens, the conductor of the Cleveland, Ohio, Philharmonic Orchestra, has given up that position and is looking for some kind of a situation in New York. He ought to easily find one, as he is a good conductor, chorus master and teacher of harmony, composition and orchestration.

FREDERICK BRANDEIS'S TRIO.—Mr. Frederick Brandeis is in receipt of the following letter:

NEW YORK, September 10, 1887.

We, the undersigned, desiring to have an opportunity of again hearing Mr. Frederick Brandeis's trio, which was performed last season by the Philharmonic Club, would request one of our prominent chamber-music organizations to put the work on one of their programs at an early opportunity.

S. B. MILLS.
ROBERT GOLDBECK.
FERDINAND VON INTEN.
EDWARD SCHUBERTH.
F. F. PETRI.
CHARLES F. TRETBAR.
J. H. SCHROEDER.

CHAS. H. HOYT.
ALBERT ROSS PARSONS.
HENRY METZGER.
H. W. NICHOLL.
WM. G. DIERICH.
GEO. NEMBRACH.
OTTO FLOERSHEIM.

ELSNER.—Jessie von Elsner, sister of the late Marie Litta, is going to Paris, where she will place herself under a two years' probation for opera.

VOLCKMAR.—Dr. W. Volckmar, well known as a composer for the organ, died at Homburg on the 27th ult., at the age of seventy-five years.

SOFIA MONTE.—The press of Kiel, Prussia, highly compliments Miss Sofia Monte (Miss Neuberger, of New York), who appeared there for the first time on the 20th ult. as *Leonora* in "Il Trovatore."

MARIE RÔZE.—Marie Rôze has sold her furniture and seems determined to go to Australia.

IN LISBON.—It is stated in the foreign papers that Adelina Patti will give some performances at the San Carlos, at Lisbon, this winter. I doubt it. Among those engaged at this theatre are Mrs. Scalchi, so that the reports that she will go to America must be erroneous. The *chef d'orchestre* is Mr. Marino Mancinelli, who is renowned as the greatest Italian conductor after Faccio, and whose brother, Luigi, conducted at Drury-lane last summer.—*London Figaro*.

LLOYD.—Mr. Lloyd will, it is said, be guaranteed £2,500 for ten concerts in the United States next spring. The prospect of losing our best tenor for a couple of months is not altogether pleasing to concert-givers.—*London Figaro*.

FOREIGN NOTES.

...Goethe's correspondence with the music critic, Frederick Rochlitz, is soon to be published.

...The Paris Eden Theatre is to be set up at auction again, October 29, this time at half price, or \$620,000, as a minimum.

...Mr. Goring Thomas's new opera, to a libretto by Mr. Corder, will not be ready for the Carl Rosa season (if there be one) next year, but will be reserved for 1889.

...Wagner has invaded South America, "Der Fliegende Holländer," under the euphonious title of "Il Vascello Fantasma," having just been given for the first time at Buenos Ayres.

...The Physiological Institute at Leipsic is the happy possessor of a tuning-fork weighing over sixty pounds! It comes from a factory at Hanau, but we fancy the manufacturer does not keep many in stock.

...During the performance of the slow movement of Schubert's "Tragic" symphony at Covent Garden last week a man dropped dead in the promenade, and yet the performance by the orchestra is said to have been a good one.—*London Figaro*.

...At the first meeting of the Liverpool Musical Club, last Saturday, six members were chosen by lot to furnish short compositions to be performed at the next meeting. Pleasant for the selected ones, whatever it may prove to be for their fellow-members.—*London Figaro*.

...The first operatic performance which Bilow conducted at Hamburg was that of Spohr's "Jessonda," and it proved a great success. He was received with applause and an orchestral ovation on his first appearance at the conductor's desk, and similar scenes were enacted after the overture and after each act.

...After absorbing railways, torpedo boats and a national debt, with other adjuncts of civilization, the Turks have taken to comic opera. A company has been formed in Constantinople which will proceed to Egypt and ultimately as far as Naples. The conductor rejoices in the name of Armeno Tehoadjian, and one of the principal works in the repertoire is "Lele-bidji Horkor!"

The Wagner Opera Rights.

ALL doubts as to the correctness of the statement published in several newspapers some months ago to the effect that Mr. Leo Goldmark, the well-known lawyer and representative of European authors and composers, has acquired the exclusive right of all the operas of Richard Wagner have been dispelled by the announcement that our opera directors, Messrs. Edmund C. Stanton and Charles E. Locke, have contracted with Mr. Goldmark for the right of production of the several operas in their respective repertories for the ensuing season.

As such an arrangement was evidently preceded by careful consideration and thorough investigation—inasmuch as it involves on the part of the managers the payment of large sums of money for royalties—it proves not only that Mr. Goldmark is really the American representative of Wagner, but also that the status of the several works must be such that the payment of royalty could be legally enforced. Considering the fact that the operas of Wagner have been sung in this country by Italian, German and English opera companies for the last twenty years without payment of royalties, without such payment having been demanded by Wagner during his lifetime, or by anyone on his behalf, it may be interesting to our readers to learn the circumstances which led to the contract with Mr. Goldmark, and also the grounds upon which he claims legal protection for all the works of the deceased composer.

To a representative of THE MUSICAL COURIER Mr. Goldmark made the following statement: "In a conversation with Mr. Anton Seidl about two years ago, he expressed to me his regret that the productions of Wagner's operas have never yielded a cent of revenue either to the composer or to his heirs, and knowing that I am the American representative of a large number of French and German playwrights, dramatists, composers of operettas and operas, who are receiving princely annuities from performances of their works in America, he asked me why something could not be done for Wagner's works, and whether I would be willing to undertake the fight for their protection. I replied that I was not sufficiently informed as to say whether they could be protected in this country or not, that I would have to investigate and satisfy myself whether in contemplation of our law on the subject and in the light of numerous decisions, principally in cases of my own, they could be considered as unpublished works. I started my investigation at once, and at the end of two months I came to the conclusion that the most essential part of a Wagner opera—the orchestral score—containing not only his original orchestration, but also, as with all true and genuine composers, the original conception and annotation of his musical thoughts, can be fully protected under our law, because it has never lost its manuscript character, the necessary requisite to entitle it to legal protection. In order to determine whether a work in manuscript form two questions have to be considered:

"1. Was it the intention of the author to abandon the proprietary right of his work to the public?

"2. What has he done or not done to evidence this intention?

"If an author or composer permits a work of his to be printed and reprinted by whomsoever it pleases to do so, to be sold indiscriminately by book or music sellers publicly in the open market, without in any way asserting or defending his rights, although he has full knowledge of the facts, his intention to abandon it to the public is manifest. It is a publication, and all his rights have been forfeited. Of course, I do not refer here to works protected by copyright. This is a protection by statute, by act of Congress, and available only to American citizens or residents, and has no bearing upon the protection of manuscript works, which is governed entirely by common law.

"If, on the other hand, it can be shown from all the facts connected with and surrounding the printing of a work that the author intended to retain his proprietary right therein, as by giving notice of the fact to the world at large, by controlling its circulation, by authorizing its sale upon conditions, by conducting the sale either personally or by an agent, by allowing or forbidding its public production in the case of plays or operas, &c., or by any act of his showing the intention of exercising exclusive ownership, such work will be considered and decreed manuscript, and protected by law.

"That all of the operas of Wagner have retained their manuscript character up to the present time is proved by the following facts:

"1. On the title-page of every orchestral score is printed the following notice:

"Der Besitz dieses Exemplares giebt nur dann ein recht zur öffentlichen Aufführung wenn eine nachweisliche Einigung darüber mit dem Autor stattgefunden hat.

"The possession of this copy gives a right to public production only if a provable agreement thereof has been made with the author.

"2. The publishers of the work have no right to make agreements for stage productions.

"3. They can sell orchestral scores for the purpose of study or for concert performances only.

"4. The publishers have never made arrangements with directors of opera-houses for stage productions, but referred them invariably to Wagner or to his representatives.

"In connection herewith I will state that in Europe authors' rights are regulated by statute, and every manager knows that he has to pay royalties to an author during life and to his heirs for forty years after his death or be liable in heavy penalties.

"5. The publishers' printed contracts for the sale of opera material contain a clause that it could be used for the purpose of public production only if preceded by arrangement with the author or his legal representatives.

"All these and many other facts show clearly that the score and

orchestral parts, at least, have been kept in manuscript and that their use in connection with stage performances could be enjoined."

"But how about the libretto and piano scores of these operas?"

"These are published, of course, and public property."

"Then a public representation of an opera with the orchestration made by somebody else from the published piano score would not be interfered with?"

"Admitting that a manager and a musical conductor could be found bold and daring enough to offer an American audience a Wagner opera without Wagner's instrumentation, it is an undecided question whether an injunction would be granted or not. A great deal would depend upon the State wherein the action is brought and upon the judge who has to decide it. In two cases where I was the plaintiff the judges arrived at different conclusions. In the 'Sea Cadet' case Judge Daniels, of our Supreme Court, who granted the injunction, expressed a view that a published piano score is free and serviceable for any purpose, while in another case, 'The Merry War,' in a Chicago court, Judge Tuley held that a publication of a piano score is only a publication for that purpose and to that extent—that is to say, to be played on the piano, and for no other purpose. The same view has been adopted by State and United States courts in Massachusetts and the United States courts in California.

"But the use of the name of Wagner in connection with a performance using such spurious instrumentation would undoubtedly be enjoined everywhere as an attempt to practice a fraud upon the public. After I had completed my investigation I communicated the result, as before stated, to Mrs. Wagner, offering her at the same time my services, should she find it desirable to avail herself of them. Unfortunately, however, her hands were tied at that time. Richard Wagner had many years ago disposed of all his stage rights to Angelo Neumann, who has done nothing else to protect his rights in America except giving an insufficient and clumsily drawn contract to a New York gentleman, who had neither the capacity nor the serious intention to enforce protection.

"To my great surprise I received last June a letter from Mr. Adolph Gross, the executor of the Wagner estate in Bayreuth, informing me that—either by arrangement or by limitation—all the stage rights of all the Wagner operas have reverted to his heirs, and, referring to my letter of two years ago, inclosed two contracts, conveying to me the sale and exclusive proprietary rights of all the works of the deceased master, except, of course, 'Parsifal,' requesting me to accept the same and to use my best efforts to secure for them the desired protection. With some slight modifications I accepted the contracts, and agreeable to an expressed wish of Mrs. Cosima Wagner, who expressed to Mr. E. C. Stanton, while on a visit there with Mr. Anton Seidl, her great joy and appreciation of the excellent and inimitable manner in which her husband's works were produced at the Metropolitan Opera-House, and after my rights and the legal status of the Wagner works had been carefully investigated by the lawyers of the Metropolitan Opera-House Company, I conveyed the exclusive right of production to Mr. Stanton, leaving it to his judgment to license such other performances in the English or other languages as he shall deem fit."

HOME NEWS.

—Michigan has a novelty in a bicycle band. The musicians play as they ride.

—Mr. E. M. Bowman has been elected to the important position of conductor of the Newark Harmonic Society.

—The first concert of the present season of the Boston Symphony Orchestra takes place at Music Hall next Saturday night.

—Ovide Musin, the great violin virtuoso, arrived here on the French steamer last Saturday night in excellent health and spirits.

—The orchestra at Koster & Bial's will be discharged and concerts abandoned on Saturday next, as the enterprise did not turn out a paying one.

—Messrs. Edward Schuberth & Co., 23 Union-sq., will publish this week three new piano compositions by Otto Floersch: Moment musical, in B minor; scherzo, in C major; valse, in D major.

—The Davis-Greenwood Grand English Opera Company has been organized under the management of Max Strakosch and F. E. Davis, with Miss Marie S. Greenwood, prima donna soprano. The company will appear first in New York and Pennsylvania.

—The St. Botolph Club, of Boston, well known as being the chief circle of *littérateurs*, musicians and artists of the Hub, will occupy their new club-house October 22. The Eichberg Ladies' String Quartet, of that city, will assist at the reception, which promises to be a most brilliant affair.

—An afternoon lecture recital and evening concert will be given to-day by Mr. Wm. H. Sherwood, at Rochester, N. Y., assisted by Mrs. A. R. Hicks and Miss Charlotte M. Robinson, vocalists; Otto Dosenbach, violinist, and the following piano pupils of Mr. Edgar H. Sherwood: Misses Minnie A. Pratt, May J. Rogers, Ella C. Kling and Minnie Maud Murdoff.

—The annual festival of the Southeastern Massachusetts Musical Association will be held at Taunton on the 19th, 20th and 21st inst., consisting of five concerts and four public rehearsals. Max Bruch's "Fair Ellen," Mendelssohn's Forty-

second Psalm, Hiller's "Song of Victory," Gounod's "Gallia" and Händel's "Samson," are included in the festival programs, all of which will be given under Mr. Carl Zerrahn's direction and with Mr. Blaisdell's orchestra. An extended list of solo artists is also announced.

—The Herman Brandt String Quartet, composed of Herman Brandt and Henry Siering, violins; Louis Schmidt, viola, and Julius Hinrichs, cello, will give a series of concerts at Irving Hall, San Francisco, Cal., commencing Friday evening, the 21st.

—Miss Emma Juch has been engaged by Mr. Locke for his reorganized National Opera Company, but she will also appear in a few concerts. In Boston she sings in the Star Course. Miss Emma Thursby, who recently returned from Europe, has also been secured for one of the Star Course entertainments. Miss Thursby, as usual, declines all offers of engagements for opera.

—There have been a few changes in the personnel of musical editorial work on certain of our journals. A few weeks later and old and new incumbents, everybody, will be busy enough and disposed to give a lavish reward to the man who will teach the musical critic the golden secret of listening to two or three different entertainments at once and being in half a dozen concert-halls or opera-houses at the same time.—*The Independent*.

—Campanini sailed for the United States last Saturday, and the first of the Campanini operatic concerts will be given at the Academy of Music on November 10, the second at a matinee on November 12 and the third on November 15. Among the artists who will appear are Elvira Repetto Trisolini, prima donna soprano, now singing with Masini in South America, soprano; Miss Scalchi, contralto; Miss Torricelli, violin virtuoso; Baldini, tenor; Galassi, baritone; Nannetti, basso; Corsini, buffo, and Italo Campanini. Conductor and accompanist, Alfredo Gore.

—After some years Theodore Thomas's orchestra is again to be heard in this city, through the enterprise of C. N. Stimpson & Co., the music dealers. They have engaged Mr. Thomas to give two concerts in the City Hall on the evenings of October 31 and November 28 (both Mondays). At the first concert Rafael Joseffy will be the soloist; at the second, Miss Adele Aus der Ohe; so that in addition to the unsurpassed orchestra, we shall have the pleasure of witnessing the most admirable pianism of the day. The programs will be choice, of course.—*The Springfield (Mass.) Daily Republican*.

—The Orpheus Glee Club, of New York, announces the following prospectus for the coming season: In entering this, its third season, the club will maintain the same standard of musical excellence as heretofore, and, in response to the request of many of its members, especial prominence will be given to the rendering of "English glees." Three concerts will be given at Chickering Hall on the respective evenings of December 8, February 2 and April 19, at which the club will be assisted by eminent soloists, both vocal and instrumental. Mr. C. Mortimer Wiske will continue to fill the position of musical director.

—The trial of eight members of the Washington Musical Assembly, Knights of Labor, for conspiracy in boycotting a non-union band, was concluded at Washington, D. C., on last Saturday, in the police court. Judge Snell, who has had the case under advisement for over a week, to the surprise of the defendants found them severally guilty, and imposed a fine of \$25 each or imprisonment for thirty days. The judge, in rendering his decision, says substantially that the members of the assembly, in pursuance to instructions given them, visited beer gardens and other places and endeavored to induce the proprietors not to employ Krause and his associates, and in some cases offered pecuniary inducements to break contracts made by Krause, and to otherwise injure his business. This in itself was illegal. Counsel for defendants has appealed.

—The Petersburg, Va., *Index-Appel* gives the following correct report to the New York *Commercial Advertiser's* critical comments on the Worcester Festival:

The success of the Worcester Festival, which has just closed after a brilliant week of song, is a good illustration of "local self-government" under the American idea. Here is a small inland city, presumably not more musical than fifty others in the country, which is able to develop and sustain a festival that would do credit to any city. We may hope that the results of such enthusiastic and intelligent effort may not be lost on the country at large. There is no reason why scores of American cities should not enjoy as good music and as much of it as the thriving Massachusetts town, and we trust that in the near future we may find many "Worcester festivals" in full bloom through the land.—*New York Commercial Advertiser*.

Fully agreeing with our esteemed contemporary in what it says, we beg to call its attention to the fact that just such music festivals as it advocates have been held annually for several years past in this city, with every element of artistic and popular success. Some of the soloists heard in Worcester appeared at our last festival, and judging from the critiques of the Worcester affair, our Massachusetts friends are more easily satisfied than is the Petersburg musical public. Mr. Carl Zerrahn, who conducted the Worcester Festival, was the leader here last May, and will be again next year, and he has publicly stated in New York that the Petersburg chorus is by long odds the best he has ever had under the sway of his baton. In point of numbers our chorus is inferior to that of Worcester, but it must be remembered that we have only a white population of about 12,000 to draw upon, while Worcester has 50,000. In point of attack and *nuance*—the very particulars in which the critics have found most fault with the performances of the Worcester chorus—the Petersburg society is, according to Professor Zerrahn, so perfect that even his famous Händel and Haydn Oratorio Society might take a lesson from it. What is still more important than all this, and will probably also interest the *Advertiser*, is the fact that the work of the Petersburg chorus has influenced and stimulated musical sentiment in Virginia and North Carolina to such a degree as to lead to the formation of a number of singing societies in different cities, many of whom lead their valuable aid at our festivals. If our esteemed New York contemporary will send its representative to this city next May, he will be most hospitably received and will find "in full bloom" a music festival that will not suffer in comparison with that held in Worcester, or, for that matter, in any other city.—*Petersburg Index-Appel*.

FACSIMILE OF A LETTER OF MRS. PAULINE VIARDOT, OF PARIS, ON THE SUBJECT OF THE MANUSCRIPT SCORE OF MOZART'S "DON GIOVANNI." (See Editorial.)

Mais inutilement, comme bien
vous pensez. A ma mort,
le manuscrit ira à la
Bibliothèque du Conserva-
toire. Il ne sortira jamais
de France.

Adieu, madame,
je vous prie, l'expression
de mes sentiments les
plus distingués.

Pauline Viardot

943 BOULEVARD S^t GERMAIN

7. Sept. 1887.

Madame,
A mon grand regret, il m'a
été impossible d'avoir
le plaisir de vous revoir.
Je repars en voyage de-
main matin, pour ne
revenir qu'à la mi-octobre.
J'aurais été charmé
de vous montrer le
manuscrit du Don Juan,
mon plus grand trésor.

Paris Letter.

MR. V. MAUREL REFUSES TO JOIN THE VALDA COMPANY—MISS LEISINGER'S DÉBUT AT THE GRAND OPÉRA—SOME GOSSIP ABOUT THE OPÉRA COMIQUE.

PARIS, September 18, 1887.

MUSICAL arrangements, débuts and final programs for the coming season do not seem to herald a very harmonious and successful season in Paris; and there seems to be trouble in the organization of the Valda company to produce Verdi's "Otello" in New York. Mr. Victor Maurel wrote the following letter to the musical reporter of the *Figaro*:

"In one of the *Figaro's* issues you announce my engagement with the directors of the New York Musical Academy for a number of representations of 'Otello.' On the 8th of August last, in fact, I received a dispatch from New York, signed Mr. Duff, Mrs. Valda Cameron's manager, accepting the conditions under which I would sing. But, after scrupulous examinations of the financial nature of the enterprise, Mr. Musio and I thought it necessary to cease all negotiations. As your announcement might interfere with important offers, I beg you, my dear Prevel, to publish these few lines in your column of theatrical news. Yours, with many thanks, VICTOR MAUREL."

Miss Leisinger's début last week at the Grand Opera-House, in the part of *Marguerite* in "Faust," was a fiasco. She was so frightened that her vocal chords were paralyzed, and no encouragement from Mr. Charles Gounod, who during the rehearsals was delighted with her and called her the *Marguerite of Marguerites*, or from the directors of the Opera-House had power to dispel the dread she felt throughout the whole opera. She is a pupil of Mrs. Pauline Viardot's. Miss Leisinger is a German, and the following notice was recently published in the *North German Gazette*: "Miss Leisinger has broken her contract with our institute, and no one can explain her whim of going to Paris when her studies were still unfinished. By her talent she had already acquired an enviable position among us. But she became dissatisfied, and she took the steps that a German singer ought never to take, especially not in these times. She treated us with ingratitude. She wended her way to Paris, a city where she surely will not be universally welcome." This notice confirms the rumors which have been afloat in musical circles for some time. The Minister of Foreign Affairs is said to have received a letter from the director of the Berlin theatres in which he begged

the Minister to see that the contract Miss Leisinger had signed with the Messrs. Ritt and Gailhard be broken. The lady had numerous influential friends in Berlin society, and they were anxious for her to return. Mr. Flourens sent the letters to the directors. They answered that, being in possession of a signed contract and having made their program for the season in consequence, they could not accede to the request. Will Miss Leisinger use her right to sing three times at the Grand Opéra and try to retrieve her failure or will she at once accept to retire from the French stage is the question. Mr. Gailhard has gone to Biarritz and gave full power to his partner to act as he saw fit in the matter.

It has been decided that the Opéra Comique performances will take place this winter in the Théâtre de Paris. The society who held the lease of the theatre transferred it to the company of the Opéra Comique for the sum of \$32,000. The lease expires July 1, 1888. Mr. Spuller, Minister of Fine Arts, signed the articles of agreement, and put the theatre in the hands of Mr. Carvalho, director of the Opéra Comique, who is to begin the representations on the 1st of October. In the contract Mr. Carvalho has inserted a judicious clause, that is, that he himself may tender his resignation, if, after the legal investigations as to the causes of the burning of the Opéra Comique, the Minister should see fit to appoint another director. This proviso shows which way the wind blows, and it may be an ill wind for Mr. Carvalho, that is, if there is justice done. It is said that he was more than careless in the direction of the men who had the care of the properties and the means of safety. A few days before the fire it was remarked to him that the theatre was unsafe. "What's the difference," he said, "it has only one month to run before it closes for the summer." On arriving at the opera-house, when the whole building was already in flames, his great anxiety was to save some private papers and the bust of his wife, which did not speak well for his solicitude to save the public and his artists. When it was remarked that the property men might have been more zealous in trying to put out the fire when it was first started, he said, "When a theatre is on fire it must be left entirely in the hands of the fire department. The property men have nothing more to do with it." ***

—New Orleans will have a season of French opera this year, beginning early in November. The organization is under the management of Mr. Monge, and comprises sixty-seven people, with principals sufficient for every style of opera.

Maurice Strakosch.

FROM Paris comes the cable news of the sudden demise there on last Saturday night of Mr. Maurice Strakosch, the well-known manager, the husband of Mrs. Amalia Strakosch-Patti, the first teacher and for many years impresario of Adelina Patti and a gentleman of great musical, linguistic and general culture. He was suffering from asthma, but so little danger seemed to be expected from this illness that only a few hours before Mr. Strakosch's death he was busy giving singing lessons. As regards Mr. Strakosch's career as a manager the *Tribune* says:

Maurice Strakosch was the elder of two brothers well known in Europe and America as managers of operatic and other musical enterprises for a quarter of a century or more. Through their agency many of the great vocalists and violinists of this period were introduced to audiences in London and this country. Among them were Sigismund Thalberg, Edward Mollenhauer, Mrs. Paradi, Brignoli, Bouvarde, Natali and Adelina Patti. The songstress last named was the niece of Amalia, wife of Maurice Strakosch, and received most of her musical training under his direct supervision. She made her appearances in opera first in New York and then in Europe under his direction. In a large number of musical enterprises nominally conducted by his brother Max, Maurice had a business interest and co-operated to some extent. Between 1856 and 1860 the latter was much of the time in the United States; thereafter the active management in this country was mainly conducted by his brother, although Maurice was instrumental in securing for him the services of artists abroad. Either in Europe or America the brothers had business relations with not only the persons named, but also with Gottschalk, Carlotta and Carlo Patti, Wehli, Miss de Kattow, Ghioris, Canissa, Parepa, Kellogg, Nilsson, Cary, Mario, Vieuxtemps, Capoul, Del Puente, Mrs. Tietjens, Arabella Goddard, Tagliapietra, Albani, Heilbron, Belocca, Tom Karl and Charles R. Adams.

Leader of Orchestra—"What is that peculiar hissing sound?" E flat Cornet—"Dot new fellers dot blays de flute, he has god—vot you gall him—a hare-lib!"—*Harper's Weekly*.

One of the newest of the german figures at summer resorts is known as the "Railroad." This requires six railroad tickets for the ladies, six placards for the gentlemen, and a whistle for the leader. The gentlemen fasten the placards around their necks, while the tickets are distributed among the ladies. Upon a signal from the leader the orchestra plays a railroad gallop, and the gentlemen march into the room, imitating a train. At the sound of a whistle the train stops and the leader calls the name of one of the stations upon the placard, when the lady with the corresponding ticket takes her partner, the rest following according to their destination.

FACSIMILE OF A LETTER OF MRS. PAULINE VIARDOT, OF PARIS, ON THE SUBJECT OF THE MANUSCRIPT SCORE OF MOZART'S "DON GIOVANNI." (See Editorial.)

Quant à des renseignements, j'en aurais bien de mon
-sean à dire - on sait que j'ai acheté le manuscrit
de Ernst Tamer (à Londres) qui était chargé par M.
Streicher, sa cousine, de le vendre. André d'Offenbach
était l'éditeur de Mozart, et à sa mort le don Hermann
eût en partage à sa fille M^{me} Streicher.
Le manuscrit fut offert à toutes les Bibliothèques
à Vienne, Berlin, Londres etc. - à Londres la British
Museum voulait obtenir une réduction de 25 guinées.
Dès que j'appus que le précieux autographe était
à vendre, je m'empressai de m'en rendre acquiescent.
Dès que ce fut connu, il y eut
une foule d'offres, et fut un tolle dans la
presse de tous les pays où on avait regardé l'œuvre.
-ter. Depuis on m'a souvent fait de belles offres,

The Worcester Festival.

A SHORT review of the choral work done at the Worcester (Mass.) Festival during the last five years will prove instructive and give some occasion for interesting comparison. I begin with the year 1882 for two reasons, one of which is that my records of the festival began in that year, and, second, the testimony of the critics is that in that year the festival rose to a higher plane than ever before.

The works performed in 1882, in which the festival choir took part, were Händel's "Utrecht Jubilate," "At the Cloister Gate," a little cantata for female voices, and contralto solo by Edward Grieg; Händel's anthem "Zadock the Priest," Bach's "A Stronghold Sure," Berlioz's "The Damnation of Faust" and Händel's "Messiah." Of six choral works three were by Händel. In 1883 Händel's "L'Allegro" and "Samson" were given, "The Damnation of Faust" repeated, and Bach's "Fair Ellen." Beethoven's Ninth Symphony, portions of "Lohengrin" and Gounod's "Ste. Cecilia" mass added to the repertory. In 1884 the new works were Smart's cantata, "The Bride of Dunkerron," Berlioz's "Flight into Egypt," Verdi's "Requiem Mass," Rossini's "Stabat Mater," Rubinstein's "Tower of Babel" and Mendelssohn's "Elijah." "Fair Ellen" was repeated from the previous year. The festival of 1885 was made up principally of repetitions, only one new work, and that a small and weak one, Macfarren's "May Day," being produced.

The repetitions were the "Utrecht Jubilate" and "Zadock the Priest," from the festival of 1882; "A Stronghold Sure" and "The Messiah" from 1883, though the latter was given according to the new version of Robert Franz; "The Bride of Dunkerron," "Stabat Mater" and "The Tower of Babel" from the year previous. The year 1886 saw five new productions, being Händel's "Judas Maccabaeus," Gounod's "The Redemption," Bruch's "Arminius," Rheinberger's "Toggenburg" and Rubinstein's cantata for female voices, "The Naiad." In the present year the "Elijah" was repeated from 1884, and "Arminius" from 1886. The new works were Mozart's "Third Motet" and Mendelssohn's "Midsummer Night's Dream" music. It is to be noticed that the programs contained no number by Händel.

Here we have twenty-seven choral works sang at this festival during the last five years. Of these only four were of the highest class of oratorio, "The Messiah" and "Elijah" being sung twice each, and "Samson" and "Judas Maccabaeus" once each. Of the second class of sacred works we found the "Stabat Ma-

ter" sung twice, the "Utrecht Jubilate" and "Zadock the Priest" twice each, "A Stronghold Sure" twice, "The Tower of Babel" twice, Gounod's mass, Verdi's mass, "The Redemption," "The Flight into Egypt" and Mozart's motet once each. Secular oratorio and cantata are signalized by two productions each, "The Damnation of Faust," "Arminius," "Fair Ellen" and "The Bride of Dunkerron." The others were sung once each.

I do not think this festival is maintaining its high character. Our two small works on the present year's programs were new, and in 1885 only one small work received its first production. The object, aim and purpose of a music festival ought to be the production of new works, or of old ones, which could not be brought out at an ordinary concert. Not a single one of the productions of the Worcester Festival for the last five years was a novelty, and more than that, there was not a single one that had not been previously sung by some choral society in the course of its regular season. This is certainly not festival work. If the Worcester County Association chooses to crowd its entire season into a single week, and if the Worcestrians prefer to take their season's music in a single dose, this offers no reason for dignifying three or four (or eight, perhaps,) ordinary concerts by the name of a festival. I hope to see the festival of 1888 at Worcester show a true festival character, and that it may do so I consider it the duty of all music critics and writers to point out the shortcomings of the present system.

D. E. HERVEY.

[Our correspondent will find the same view that he takes of the Worcester Festival expressed in our own review of the same in last week's issue of THE MUSICAL COURIER.]

Sohmer Pianos.

THE prominence that has been attained in musical circles by the Sohmer pianos, the rapid development of the business of Messrs. Sohmer & Co., the erection of the new Sohmer piano factory, and the universal popularity achieved by the firm, are sufficient reasons for devoting an article to the subject in this number of THE MUSICAL COURIER.

It has been during the 400 weeks that this paper has been published that Messrs. Sohmer & Co. have been making the rapid strides that have brought them to the eminence they now occupy as a piano-manufacturing institution.

When this paper was established in January, 1880, Sohmer &

Co. occupied a comparatively small wareroom, a part of the present wareroom on East Fourteenth-st., and their factory was located in the upper part of the building. A few years later the factory facilities were increased by the occupation of three floors in a building opposite on East Fourteenth-st. Only a short time after this the business had already developed to such an extent that the structure on East Twenty-third-st. formerly occupied by the Needham organ manufacturers was leased by Messrs. Sohmer & Co. to meet the increase of the demand for Sohmer pianos.

About this time it was contemplated to enlarge the retail ware-rooms, which was done by doubling the size of the rooms on East Fourteenth-st. and securing a Third-ave. outlet. A year or so after this the Sohmer factory was started in Astoria, and this



A Sohmer Upright Piano.

year it was completed and occupied, thus giving the house facilities of the first order for the production of high-grade pianos.

It is therefore just within the time that THE MUSICAL COURIER has developed that the firm of Sohmer & Co. has become one of the active forces in the piano trade, exercising a powerful and healthy influence in the proper direction in the cause of good

music, and it is within the 400 weeks of the publication of this paper that Messrs. Sohmer & Co. have made their name and their pianos household words in musical society in this country. The reputation made by that house is synchronous with the advance and position gained by this paper, which during these 400 weeks, or nearly eight years, has consistently and positively devoted columns upon columns to its advocacy of the merits of the Sohmer piano and to an indorsement of the business methods of the house. It is therefore a matter of unusual pleasure on our part to devote in this special number this space in order to again confirm what we have so frequently stated about Messrs. Sohmer & Co. and their products. May they continue to advance in prosperity in the same steady manner that has characterized their progress in the past, and may we have the felicity of congratulating the manufacturers of the Sohmer piano when we produce our five-hundredth number upon a still greater development than their own hopes at present induce them to anticipate.

The Wagner Society.

THE committee on organization of the Wagner Society met at the Metropolitan Opera-House on last Friday night to receive the report of the sub-committee, consisting of Messrs. E. C. Stanton, H. E. Krehbiel, John P. Jackson, Walter Damrosch, Edgar J. Levey and Otto Floersheim, who had been entrusted with the drafting of a constitution. The constitution proposed by them was accepted by the committee unanimously and without a single clause in it having to be changed. We print the same below in full. Before the discussion on the proposed constitution Mr. Edgar J. Levey read the following paper on the aims and purposes of the Wagner Society, which was received with considerable enthusiasm:

To the Committee on Organization of the Wagner Society:

Your sub-committee respectfully report that in planning a constitution and preparing a scheme of organization for the Wagner Society, which will in effect determine its purposes and aims, they have deemed it admissible to set out at some length the circumstances that give rise to the necessity for the existence of such a society, and the means by which it may best attain the ends for which it shall be organized. They find that four good reasons exist for the formation of such a society:

I. The necessity of making secure the advance that Wagnerism has already made in New York and of still further widening its influence.

II. The necessity of diffusing knowledge concerning Wagnerian principles throughout other parts of the country, and in aiding Wagnerites outside of New York in securing for Wagner a fair hearing and intelligent judgment.

III. The necessity of fostering an American school of musical composition.

IV. The necessity of founding a medium for good fellowship and social enjoyment among artists and art-lovers in New York.

1. The same causes that once existed in Germany for the formation of Wagner societies cannot now be said to be present here. The number of those actively opposed to the principles of Wagner's art in New York is small and their antagonism weak. The brilliant representation of the master's later works at the Metropolitan Opera-House has had the effect of converting most of those who either from prejudice or ignorance had previously been opposed to their production. But the fact that the present musical life in New York seems thoroughly imbued with the Wagnerian spirit should not permit us to enjoy a false confidence in the permanency or universality of this state of affairs. It is believed that a large field is still open for Wagnerian agitation in New York. Not agitation in the sense of attacking other forms of musical faith, but of explaining and making clear to the popular comprehension the causes that make the Wagner music-drama the highest form of art yet attained by a union of music and drama and his principles true for all time.

As a means of accomplishing this your committee recommend:

1. That a number of entertainments be given during the course of the winter to which each member may invite a certain number of friends. These entertainments to be opened by lectures or the reading of essays on musical matters of moment by recognized authorities, followed by discussion on the part of those present, and supplemented by an informal musicale given by professional members of the society or invited artists in which the music rendered shall illustrate the musical topic previously under discussion.

2. Weekly or bi-weekly meetings of the same nature, but of a more informal character, for members of the society only.

3. Printing such proceedings of the society as may seem advisable.

4. Collecting a library on musical literature with special reference to those works affecting modern music.

II. Outside of New York the Wagnerite can find but little cause for congratulation. The music-loving people of the other large cities of the United States have had fewer opportunities of giving Wagner a fair hearing than the New Yorker of ten years ago. Ignorance and prejudice still hold the upper hand, and while there are in all cases earnest bands of Wagnerites anxious to have an opportunity to show their enthusiasm for the cause, they need co-operation from a strong and friendly Wagnerian centre.

As a means of doing this your committee recommend:

1. That the formation of Wagner societies in other cities be encouraged.

2. Co-operating with these in every possible way, aiding them at first in the giving of Wagner concerts or festivals always with

the aim, however, of eventually securing for them adequate stage representations of Wagner's works.

III. Concerning American music it may be said that this is a question that should especially appeal to a Wagnerite. Wagner was above all a nationalist in music and believed in crystallizing the musical traditions of his country into a school. America has no distinct school of music. This is partly a necessary consequence of the youth of the country, but until American composers have shown the bent of their individual talents it will be impossible to foreshadow the trend of an American school of composition. The American composer has at present but little incentive to creative work. It is reasonable to suppose that the more hope he has of securing a hearing for his compositions the more fertile and original will be in their production.

As a means of assisting in this your committee recommends:

1. Offering one or more yearly prizes for original orchestral compositions by American citizens.

2. Securing public performance for American compositions of merit.

3. Aiding in securing an international copyright law.

IV. It has always been a matter of serious regret to musicians and amateurs that the social atmosphere which surrounds the musical life of Berlin, Paris, Vienna and other European cities should be so completely absent in New York. Jealousies exist which prevent that interchange of ideas on art and sympathetic understanding that should be expected from devotees of the same art. To a less degree the same holds true of the other arts. A large club, with a membership purely of artists and art-lovers, does not exist, and it is believed that its creation would prove a great success. Under the auspices of the name of the Richard Wagner, the great combiner and harmonizer of all the arts, all artists might meet on a common ground—musicians, painters, architects, actors, sculptors, critics and authors.

To accomplish this your committee recommend:

1. That club-rooms be secured as soon after the formation of the society as practicable.

2. That an effort be made to fit them out in a distinctively artistic manner, and to that end that members be asked to lend or contribute such articles as may be appropriate for that purpose.

3. That a special effort be made to secure membership from representatives of all the arts.

CONSTITUTION.

ARTICLE I.

Name and Object.

SECTION 1. This association is a corporation formed under the laws of the State of New York, by name: "The Wagner Society of New York."

SEC. 2. Its objects are: To promote knowledge and appreciation of the principles of art set forth in the literary and musical compositions of Richard Wagner; to foster a national spirit in American musical culture; to encourage sincerity in the attitude of the American people toward music; to advance progressive ideas touching musical forms and the lyric drama, and to further fellowship among the members of the society.

ARTICLE II.

Membership.

SEC. 1. Any adult person may become a member of the society upon election, as hereinafter provided, and payment of the entrance fee and dues.

SEC. 2. Candidates for membership must be recommended to the board of managers by at least two members of the society, and their names must be publicly posted in the meeting rooms of the society for fourteen days before election.

ARTICLE III.

Officers and Government.

SEC. 1. The government and management of the society is confided to its officers, namely, a president, vice-president, secretary and treasurer and an executive committee of five, who, together with the officers, shall be a board of managers.

SEC. 2. The officers and executive committee shall be elected by a majority vote of all the members present at a meeting of the society to be held on the third Tuesday of October in each year.

ARTICLE IV.

Duties and Powers of the Board.

SEC. 1. The board of managers shall have power:

1. To fill any vacancy that may occur in their number until the next ensuing annual meeting of the society.

2. To make rules for their own government and to fix and enforce penalties for the violation of such rules.

3. To make rules and by-laws for the government of the society at all its meetings and to regulate all proceedings of the society not provided for in this constitution, and to fix and enforce penalties for violations of such rules and by-laws.

4. To call special meetings of the society to consider specific subjects.

5. To admit or reject candidates for membership by ballot on nominations made as hereinafter described; two adverse ballots shall suffice to reject a candidate.

6. To elect honorary members of the society from among persons who have rendered signal service to the cause of art by a unanimous vote of all its members.

7. To control the finances of the society.

8. To give such concerts and entertainments under the auspices of the society as may in their judgment seem advisable, and to make all necessary arrangements for the same.

SEC. 2. The board shall meet at least once a month during the months of October, November, December, January, February, March and April of each year.

SEC. 3. Five members of the board of managers shall constitute a quorum of the board.

ARTICLE V.

Duties of the Officers.

SEC. 1. The president shall preside at all meetings of the society and of the board of managers.

SEC. 2. The vice-president shall fulfill the duties of the president in his absence.

SEC. 3. The secretary shall keep the records of the society and transact its correspondence.

SEC. 4. The treasurer shall keep the accounts and funds of the society, and make payments on the order of the board of managers. He shall make a report to the board of managers at each meeting, and to the society at each quarterly and annual meeting.

ARTICLE VI.

Fees and Dues.

SEC. 1. The entrance fee shall be \$10, payable on the receipt of notice of election.

SEC. 2. The annual dues shall be \$12, payable in quarterly installments on the first Tuesday in October, January, April and July in each year.

SEC. 3. Except as herein provided, there shall be no assessments of any kind.

SEC. 4. Honorary members shall be exempt from the payment of all fees and dues, and shall not be entitled to vote at meetings of the society.

SEC. 5. Any member who shall fail to pay money owed to the society by such member three months after notice of indebtedness, and a request for payment has been sent, may be stricken from the roll of members by an affirmative vote of a majority of the board of managers, and can be reinstated only by a subsequent unanimous vote.

ARTICLE VII.

Meetings of the Society.

SEC. 1. There shall be an annual meeting of the society on the third Tuesday of October in each year, at such hour as the board of managers may designate.

SEC. 2. A regular quarterly business meeting of the society shall be held on the first Tuesday of October, January, April and July, at such hour as the board of managers may designate.

SEC. 3. Upon the written request of twenty members the president shall call a special meeting of the society to consider a specific subject, the nature of which must be set forth in the call.

SEC. 4. At any business meeting, after the business before it shall have been disposed of, discussion upon the interests of the society shall be in order; but at meetings for social or other than business purposes discussions not pertinent to the object of the meeting shall not be in order.

ARTICLE VIII.

Amendments.

SEC. 1. Amendments to this constitution may be made at any annual meeting of the society or at any special meeting called for that purpose, by a two-thirds vote in the affirmative of all the members present and voting, subject, however, to the requirements of the next section.

SEC. 2. No amendment to this constitution shall be considered at any meeting of this society unless the same shall have been submitted to the secretary in writing, signed by five members of the society, at least thirty days prior to such meeting. On the receipt of such notice of a desire to amend, it shall be the duty of the secretary to cause the proposed amendment to be printed and to send a copy to each member of the society at least ten days prior to the meeting at which it is to be acted upon.

The first general meeting of the Wagner Society will take place at the concert hall of the Metropolitan Opera-House on next Tuesday night, the 18th inst., at 8 P. M., to which all friends of the movement are invited.

New Music.

THE musical season of 1887-8 is about to commence, and music publishers throughout the country are doubtless busy in preparations therefor. We shall have the usual number of reprints of foreign works and the usual number of so-called original compositions. It might well be a question whether anything can be original in these days, and certainly the era of simple and new melodic phrases has gone by. Harmonic melodies, if one may use the phrase, are still possible, of course, which possibly is fortunate.

Among the best piano compositions which reached us last season were those of Anton Strelezki. They were certainly very attractive to a musician, although they were on too elevated a plane for the average amateur. We have before us a polonaise by this author, and we regret that it is less meritorious, because apparently more labored, than were its predecessors. We give the title:

Second Grand Polonaise, op. 34.....A. Strelezki
(William Rohlfing & Co., Milwaukee, Wis.)

The principal theme, in E flat major, is really very good, although there is very little spontaneity of inspiration about it. The second theme is less good, while the third one, which leads to the opening motive, is still less excellent. There follows a kind of intermezzo in B major which is really an extraordinary affair. It probably has some plan or design, but to us it seems mere emptiness; we can only express our impressions accurately by saying that it seems made and not composed. People who possess genius are frequently variable and uncertain, and in this polonaise Mr. Strelezki's muse seems to have given him the cold shoulder.

In the vocal line we have a hymn for soprano solo and quartet, arranged by Philo Pratt Hotchkiss. The title is "I heard the Voice of Jesus say." The music, which is unpretentious, is fairly good, although not especially striking, but there is a singular preface which deserves mention. The first two pages of the sheet contain a wood-cut of Plymouth Church and a picture of the late Rev. Henry Ward Beecher; also a hymn by a Brooklyn clergyman, a portion of another clergyman's address at Mr. Beecher's funeral, a pictorial representation of Holy Trinity Church (Brooklyn), and a portrait of Rev. Charles H. Hall. This certainly makes an odd combination and one that is scarcely attractive.

Lastly, we have a mass in C composed by a real Mus. Doc., viz., Mr. William H. Walter. This is copyrighted by the author and published by C. F. Walter & Co., of this city. It is quite an elaborate work of forty-seven pages and contains some very good things; it is really a good specimen of honest and straightforward music of genuinely ecclesiastical flavor, but without any especial charm. In a general way the mass suggests Haydn, only—if we may venture to say so—it is less pleasing than are some of the compositions of that author. We notice that the author is a Mus. Doc., and we confess that we do not quite comprehend the consecutive octaves and fifths on pages 24 and 25.

We are also in receipt of some publications of Richard A. Saalfeld, but these are printed, and we wish to call attention—to the one hundred and eleventh time—to the fact that we never give any attention to that monstrosity, printed music. It is always annoying to the artistic sense, and it need hardly be mentioned that first-class compositions are never printed by first-class houses. This may seem severe, but it is perfectly just, and our rule is an inflexible one.

The German Liederkrantz.

THIS, the largest and most prosperous musical society of this country, held its largely attended annual meeting on last Tuesday evening, when the election of officers took place. The report of the treasurer showed that, although the cost of decoration of the interior, some \$10,000, had been booked as expense, the surplus fund had grown \$12,368.29, and mortgage bonds amounting to \$14,000 had been purchased and cancelled.

It was shown that the regular income of the society yearly exceeds its expenditures by fully \$20,000.

For four years past the number of members has been limited to 1,600, only vacancies being filled.

After business had been finished the election took place. Mr. William Steinway was, amid enthusiastic applause, elected unanimously (by acclamation) president for the ensuing year.

A clause in the constitution prohibits the election of the same person as president for two consecutive terms. In expressing a few words of thanks Mr. Steinway mentioned that he had now been elected ten times president of the Liederkrantz.

Mr. Paul Goepel was elected first vice-president; Mr. Henry Clausen, Jr., second vice-president; Messrs. Jaynes, Schmitz and Charles Plock, secretaries, and Mr. Justus F. Poggenburg, treasurer.

Musical Items.

—Dora Hennings will sing at Steinway Hall on November 4.

—The Courtney Ladies' Quartet will sing in Music Hall, Boston, next Tuesday night.

—Mrs. Fanny Bloomfield will play at Hartford, Conn., October 21, and Philadelphia, October 24.

—Mr. Max Alvary, the Metropolitan Opera-House tenor, arrived on Monday from Europe on the Eider. He is enjoying the best of health.

—Mr. Karl Klindworth, the eminent musician, pianist and pedagogue, called at the office of THE MUSICAL COURIER on last Monday. He has settled in New York, as he thinks that the chances for teaching and the arriving at higher musical aims than mere teaching would seem to him to be more easily attainable in the metropolis than anywhere else in the United States. As regards Mr. Klindworth's intention of making this city his

future home for life, instead of, as was originally thought to be his idea, to return to Berlin by the end of this season, Mr. Klindworth said to us that, if he saw that his artistic aims and purposes, not only as a teacher of the piano, but also as a conductor (in which capacity he has, as is well known, achieved great success with the concerts of the Berlin Philharmonic Society, the Wagner Society, Tonkünstlerverein, Liszt celebration and other concerts of like high artistic importance), could be realized to a greater extent here than was the case in the German capital, he fully intended to make New York his future home for life, a consummation devoutly to be hoped for.

—The Arion Society held their annual meeting and election of officers at their new and palatial club-house, southeast corner Park-ave. and Fifty-ninth-st., on Tuesday evening, September 20. A new constitution and by-laws were adopted and Mr. C. von Baur was elected president. An interesting episode occurred when Mr. John O. Hundt arose and proposed the election as honorary member of the Arion of Mr. William Steinway, who, although the president of the German Liederkrantz, the rival society, had been the chief cause of the intimate friendship now existing between the Arion and Liederkrantz, and had always proved that he was above partisanship and had been indefatigable in the cause of good music and true art in this country. Also that Mr. Steinway had always befriended the Arion, and that but a few days previous, when a committee from the Arion Society had called on him to purchase a suitable grand piano for use at the Arion rehearsal-room, he had made a present of it to the society, refusing to take any money. Mr. Hundt's motion was unanimously carried, Mr. William Steinway elected honorary member, and a committee of three appointed to wait upon him and acquaint him with that fact.

—It will be remembered that Dr. Hermann Mohr, the distinguished composer and conductor, was an invited guest at the Milwaukee Music Festival in the summer of 1886. While there he conducted in person his celebrated composition "Jauchend erhebt sich die Schöpfung," the rendition and value of which proved a gem in that evening's program. Dr. Mohr was accompanied by his lovely and accomplished daughter, an excellent pianiste, with whom he visited the principal cities of the United States on invitation of the German musical societies. While at Philadelphia the well-known dealer in pictures and artists' materials, the genial Albert C. Löwe, fell in love with the daughter, and his affection being reciprocated the two became a happy

couple last summer. Dr. Mohr is the owner of a prosperous conservatory of music in Berlin, but we learn from the best authority that tempting offers have been made to him to remove the institution to Philadelphia, a matter which he has now under consideration.

—Tua is announced to play in Boston in the Star Course at Tremont Temple, instead of playing at Music Hall. There is some serious mismanagement in the handling of this artist; she should play at Music Hall.

WANTED.—A first-class contralto wishes church position; long experience in leading city churches. Address "Contralto," care of MUSICAL COURIER, 25 East Fourteenth-st., New York.

Erie.

ERIE, Pa., October 4.

WITH the approach of the coming season musical matters are beginning to revive once more. Last week there were two piano recitals given here, and both were well attended.

On Monday evening a recital was given at a private residence by Edward B. Perry, of Boston. A large and fashionable audience was present, it being given under the auspices of the Scherzo Society, which, although yet in its infancy, is at present the most popular of the six or seven musical organizations in this city.

On Wednesday evening Anton Strelzki gave a recital at the new and elegant piano warerooms of G. D. Giddings, when he played one of the best programs ever heard here and only as an artist of his ability can play.

The audience was very appreciative and enjoyed the concert to the utmost. Mr. Strelzki made a most favorable impression on his first appearance here, and should he come this way again he will not want for a full house.

Mr. John Johannessen, pianist, and Mr. E. Sonnichsen, violinist, have both returned from Leipzig and joined the already large force of local teachers.

WOTAH.

A baseball club and an operatic troupe got badly mixed up on a railway train the other day. "Are you the first base?" excitedly exclaimed the manager of the match, buttonholing a slim young man. "First base? Do I look like it? No, sir! I am *primo tenore assoluto*."

A MUSICAL BURGLAR.—"Did you hear about the burglar who was arrested this morning?"

"No, what for?"

"For breaking into song."

"Is that so?"

"Yes. He'd got through two bars when someone hit him with a stove."

Funeral private.—The Rambler.

THE
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Superior to all
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THE TECHNIPHONE, OR SILENT PRACTICE PIANO.

An instrument with a pianoforte key-board and a genuine piano touch, designed to take the place of the pianoforte as an improvement upon it in learning the mechanism or technique of piano-playing, on which all actual practice of finger exercises, scales, arpeggios, chords, velocity, time, accentuation, and all training of fingers and joints to delicacy or strength of touch, to suppleness, flexibility and precision, can be done, including the practice of pieces. It accelerates progress, saves money, saves nerves and saves the action and tone of the piano. It saves the player from that weariness and satiety which the constant hearing of tones and frequent repetition of passages is sure to beget. For the easy, certain, almost automatic acquiring of a perfect legato, and all grades of staccato, it is as superior to the piano as the foot-rule is superior to the eye in taking exact measurements.

THE TECHNIPHONE CO.,

CHICAGO: LYON & HEALY.

7 West Fourteenth Street, New York.

CATARRH CURED.

A clergyman, after years of suffering from that loathsome disease, Catarrh, and vainly trying every known remedy, at last found a prescription which completely cured and saved him from death. Any sufferer from this dreadful disease sending a self-addressed stamped envelope to Prof. J. A. LAWRENCE, 212 East 9th St., New York, will receive the recipe free of charge.

SPOFFORD & CO.,

Piano Action and Organ Hardware,
DOLGEVILLE, N. Y.

JAMES & HOLMSTROM, 233 & 235 E. Twenty-First St. NEW YORK.

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THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE EXCELLENCE OF THEIR INSTRUMENTS.

PIANOS OF STRICTLY FINE GRADE AT MEDIUM PRICES.

— WE MANUFACTURE —
Grand, Upright and Squares.

BUY THE OLD RELIABLE BRADBURY PIANO.

LETTER FROM THE WHITE HOUSE.

EXECUTIVE MANSION,
Washington, D. C., April 7th, 1877.

FREEBORN G. SMITH, Manufacturer of the
Bradbury Piano.

Warerooms and Office, 95 Fifth Ave., New York.

DEAR SIR: Mrs. President Hayes directs me to write you that the new Bradbury upright piano which she ordered has been placed in the Executive Mansion in the private parlor—the best place in the house—where she receives and entertains her friends—where it is greatly admired by her and all her friends who see it. It is a remarkably fine instrument in quality of tone, finish and touch, and everything that goes to make it a truly first-class piano, and further, that it gives entire satisfaction in every respect.

Very truly yours,

W. K. ROGERS,

PRIVATE SECRETARY TO THE PRESIDENT

Over 20,000 now in use.

ESTABLISHED 1854



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FACTORY AT LEHMINSTER, MASS.

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FACTORY AT BROOKLYN, N.Y.

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" 724-726 Broadway, E. D.
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THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 400.

Subscription (including postage) invariably in advance.
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Advertisements for the current week must be handed in by 5 P. M. on Monday.
All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, OCTOBER 12, 1887.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

BRITISH AMERICAN OFFICE: Cor. Wilton Ave. and Yonge St., Toronto, Can.

E. L. ROBERTS, REPRESENTATIVE.

No. 400.

WITH this issue of THE MUSICAL COURIER we reach our number 400, which signifies 400 weeks of publication, or nearly eight consecutive years, during which THE MUSICAL COURIER has made its weekly appearance in the homes of musical people, in schools and conservatories, in factories, in warerooms and in counting-rooms of the music trades. We indicated only casually that as a kind of celebration of so unusual an event we should publish an extra edition, and within a few days we received the extra advertisements displayed in this number, although we made no special efforts to secure them. The spontaneity with which this advertising was offered to us affords us an opportunity to state that we find the sentiment almost universal in the trade that the course pursued by this paper has been and continues to be indorsed in the most approved style. It also proves most conclusively that all the various and at times contentious trade interests find a common source of representation and usefulness in the columns of this paper, and that no single interests are at any time seriously advocated by us, but, as we have for many years asserted, THE MUSICAL COURIER is the representative of the legitimate music trade and the musical interests of this country.

To produce during 400 consecutive weeks 400 editions of a paper; to publish this kind of a journal without fear or favor every week for 400 weeks, and produce it always on time; to make it not only instructive but a valuable *trade mecum* for the interests it represents, unsusceptible to any offers made to deviate from its set principles and its devotion to those interests; not only to expose fraud but to pursue it actively and succeed in banishing it in many instances; to secure real news at any cost and present it in an intelligible form to the readers; to present and discuss questions of a scientific and technical order and to attract the general reader to the interesting features of so influential an industry as that of the music trades of America—to accomplish all these things and erect a stable, permanent and independent institution such as this MUSICAL COURIER has succeeded in becoming, is, indeed, not an easy work, although it has become for us not only an attractive occupation but a labor of love.

We shall endeavor in the future to continue the conduct of this paper upon the same principles that have characterized its past history. In such a course lies a source of great satisfaction for the many firms in the trade, who can always rely upon it that this paper will represent them and their interests and protect the trade

from the periodical incursions of frauds, humbugs and other extraneous phenomena which make their appearance, just as they do in all trades. We shall also continue to publish, as we have in the past, all kinds of information that can be of possible benefit to the manufacturer and dealer, and we shall assist everyone who manifests the slightest desire to advance the *morale* of the trade in general and in its progress and advancement lie the greatest possibilities of a still brighter future for THE MUSICAL COURIER.

SOME OF THE SPECIALS.

WE deem it a duty to pay some special attention to some of our special advertisers in this number.

C. C. Briggs & Co.

The latest item of news with C. C. Briggs & Co., of Boston, is a new scale, large-sized upright. The piano will soon be ready for the market and the trade will find in it an instrument of great power and a splendid musical capacity. Messrs. Briggs & Co. demonstrate with this piano that they are piano manufacturers of the progressive school.

Lindeman & Sons.

The new and large Lindeman factory on Eighth-st., East River, in this city, and the occupation of handsome warerooms on Fifth-ave. are the important matters lately developed with this house. Lindeman & Sons sold a larger number of pianos in September, 1887, than during any previous month in the history of the firm's long existence.

Wessell, Nickel & Gross.

The piano-action firm of Wessell, Nickel & Gross is an establishment that exercises a tremendous influence directly and indirectly upon the piano industry of this country. The history of the development of this firm is virtually a history of the development of the upright piano in the United States, and since the past few years, when the house has been paying attention to the grand piano, they have evolved improvements in its action which will be of untold benefit to manufacturers of grand pianos. We expect to be able to reproduce in print the cuts of the latest patents of Wessell, Nickel & Gross as soon as we can get hold of the latest Patent Office reports.

Hazelton Brothers.

If there is a house in the piano trade that refuses to make any demonstrations it is the firm of Hazelton Brothers, who are only too modest in their claims, although they make one of the most elegant and attractive pianos produced here, and are among the busiest firms in the line. Mr. Samuel Hazelton returned from a Western trip a few weeks ago and found the agents of the house all as busy as could be wished. The retail trade of the house here represents a splendid income, as the Hazelton piano has a reputation which brings retail sales virtually without an effort and from the best classes of society.

The Smith American Company.

The Smith American Organ and Piano Company, of Boston, are now ready for competition with their two scales of upright pianos. The large-sized piano—the one we have just examined—is, since it contains the latest improvements, an instrument that will find a ready market on account of its free, open tone, the equality of tone and touch and its brilliancy. That the company will find ready sales for their pianos cannot be doubted in view of the general excellence of the goods, which will, after the retail trade of the approaching holiday season has been supplied, be ready for the wholesale market.

The Emerson Piano Company.

The stiff-back Emerson uprights have made such a success and have become so highly attractive pianos for dealers to handle that the Emerson Piano Company is doing the greatest trade since the company started business. The Style 14 Emerson is an instrument with a big musical soul and is selling faster than it can at present be produced. Mr. Powers is therefore correspondingly happy; Mr. Orrin A. Kimball's house was recently robbed, but he don't mind a little thing like that in view of the success of the stiff-backs, and Mr. Gramer, who

returned to Boston on Saturday from his European trip, was astonished at the amount of orders booked and is consequently also happy.

J. & C. Fischer.

This large and influential house continues in its prosperous career, and when we reflect that there are now 73,000 Fischer pianos in actual use, giving entire satisfaction, we find a sufficient reason for the firm's popularity in all sections of the land. We may as well print the following testimonial from a well-known source:

SAM. P. JONES, THE EVANGELIST,

AND WHAT HE THINKS OF THE

"FISCHER" PIANO.

CARTERSVILLE, Ga., December 17, 1886.

DEAR SIRS—I told you in the spring of 1883, when I bought a Fischer upright piano from you, that if it deserved it I would give you an endorsement or testimonial regarding its worth. I can now do this freely and with pleasure. The general excellence and durability of the piano are everything that we could ask for it. It has been in constant service since I purchased it, and yet to-day its tones are as sweet and full and it is as much unimpaired as it was the day it first reached my house. I give you this testimonial with real pleasure, because the Fischer piano is indeed a splendid instrument and eminently deserves all praise. My wife and daughters are charmed with it. Very truly yours, SAM. P. JONES.

I fully endorse the above credential, and take pleasure in adding my signature to the same. ANNIE B. SHACKELFORD, Teacher in the family of Rev. Sam. P. Jones.

Ernest Gabler & Brother.

Mr. Emil Gabler, the managing partner of the house of Ernest Gabler & Brother, has devoted years to the development of the Gabler grand piano. This instrument is now ready for the market, and is finding the approval of the best dealers and authorities as an instrument that will sell readily and give thorough satisfaction. The new grands are all provided with the Gabler patent improved sliding fall-board and name-board at the same time. We believe that the Gabler house should put special stress upon the utility of this invention, for it is practical and at the same time attractive. It is not amiss to repeat what the firm of M. Steinert & Sons wrote about the Gabler piano. Here is an extract from a letter:

It is now more than fifteen years since we selected the Gabler piano as the one which would best suit our trade and our customers, and when we preferred it to all others we did so with the conviction that our choice would be advantageous to us and a benefit to our large trade in the New England States. We have not been disappointed in our expectations, and we can give after a fair trial this testimonial to the Gabler piano: That it is an instrument of great tone, elasticity of touch and of such perfect construction as to be impervious to climatic changes. The Gabler piano during all this time has given the utmost satisfaction, and its intrinsic worth has aided us to sell it to hundreds of amateurs, professional players and teachers. Unlike many other pianos the Gabler piano improves by usage, and in the enjoyment of its musical excellences the performer forgets the weariness of long-continued practice.

\$50 AND \$25 PRIZES.

THE MUSICAL COURIER, appreciating the importance of the "installment plan" question to the dealers and agents in the piano and organ business, herewith offers a prize of \$50 for the best essay on the "installment plan" and \$25 for the next best. Three judges, whose names will be announced in due time and who will not necessarily be members of the piano trade, will decide upon the merits of the essays, which should be mailed to this office signed by any name the writer may select. On a separate sealed envelope this same fictitious name should be written and in the inside the real name of the writer should be written on a slip. After the decision of the judges the envelopes of the successful essayists will be opened and everything in connection with the matter will be printed in these columns. The writer of the essay decided upon as the best will immediately thereafter receive our check for \$50 and the writer of the next best will receive our check for \$25. The essays will be printed in THE MUSICAL COURIER and will, we hope, prove of benefit to the trade, which will, as a matter of course, peruse them.

None but subscribers to THE MUSICAL COURIER will be entitled to these prizes.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

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NEW ENGLAND PIANOS.

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STERLING PIANO

Has no equal in mechanical construction, for Solidity, Strength and Durability, and its pure quality of tone is equaled only by few.

We desire every dealer should see them. Our new addition to factory enables us to promptly fill all orders.

We solicit correspondence for prices and terms.

THE STERLING CO.,
179 and 181 Wabash Avenue,
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FACTORIES AT DERBY, CONN.



Its leading position is due to its TONE, the MATERIAL used in its construction, and the CARE given to every detail. Illustrated Catalogue sent free.

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MANUFACTURERS OF FINE GRADE

Upright Pianos

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Manufacturers of and Dealers in

VERNEERS,

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PIANOS
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TONE & DURABILITY

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GRAND, SQUARE and UPRIGHT.

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415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



73,000

NOW IN USE

A BEATTY EPISODE.

WE apprehend that Mr. Daniel F. Beatty, formerly of Washington (N. G.), and lately occasionally of Washington (N. G.), is not conscientiously taking our warning to heart, but continues to do a kind of business, on the strength of his advertisements in religious papers, which will sooner or later place him in a position where his personal activity will be limited to a grated room 6x10.

The following interesting letter from the great Dakota Territory will give a faint idea of Mr. Beatty's notions of the progressive piano business:

PLANKINTON, Dak., September 16, 1887.

Editors Musical Courier:

In reply to your favor of the 12th in regard to my trouble with Mr. Beatty, will say the facts of the case are as follows:

Last January, having a desire to purchase a piano and organ, I wrote to Mr. Daniel F. Beatty, of Washington, N. J., asking him to quote me his prices. I remembered having seen his address in a paper some time before. In a few days I received circulars from him with his prices for his instruments thereon. I enclose circular to you.

His prices seeming all right to me and being in a hurry to get the instruments, I, on February 4, sent him draft for \$195 as payment for one piano at \$150 and one organ at \$45, with instructions to ship the instruments to me immediately. On February 12 I received reply from Mr. Beatty acknowledging the receipt of my draft, and saying that the organ would be shipped in a few days, but that he regretted that he could not immediately send the piano that I ordered, but if I would send him \$50 more he would send me one of his best pianos, the price of which was \$250, but in this case he would make it \$200.

I wrote back to him, telling him to ship the piano I ordered at first and that I could not use the higher priced one.

On February 25, having heard nothing from him, I wrote him asking the cause of the delay and urging him to ship the instruments immediately. On March 5 I received bill of lading for one organ from Mr. Beatty; also a blank testimonial to fill out and sign stating how I liked the organ, &c., and across this was written, "The piano will be shipped in three weeks." I wrote him that this would not do; that he must ship at once or not at all, and to return my money (\$150) unless he intended to ship at once.

On March 17 I received the organ he shipped me. As I wrote him, it was no more like the one I ordered than black is like white. He had stated in his circular that he would send stool and book with the organ, but he sent neither. I

wrote him, mentioning the fact, and telling him to answer my previous letter. On April 4, hearing nothing from him in the meantime, I wrote him again, telling him if he did not answer me he would hear from me in a different way. I was beginning to be a little suspicious of him about this time. I heard nothing from him for nearly a month; then, on May 3, I received a letter stating that the piano would surely be shipped on May 15.

Hearing nothing from him by May 25, I wrote him again stating that I had not received notice that he had shipped the piano on the 15th as promised, and I also told him that I would allow him until June 5 to send me bill of lading for piano; that if I did not hear from him to that effect on or before that date I should make draft on him for that balance, \$150. This must have frightened him a little, for on June 5 I received a letter asking me to grant him a few days more. I wrote him extending the time until June 20.

Hearing nothing from him up to that time, on the 20th I sent draft on him to be collected. In a few days I received reply from him that the draft would be returned and the piano shipped in a day or two. I waited until the draft was returned, and about the same time I received word from Mr. Beatty that the piano had been shipped on June 27; but as the one I had ordered was not ready he had taken the liberty to send me one of his best ones and would charge me only \$50 more, which I must pay to the station agent here. As the piano was shipped to him, I wrote to him that I should not pay him another cent until the piano was in my possession; then, if it was satisfactory to me, I might remit him as he desired. If not satisfactory, I should hold the piano until he returned my money.

Well, on July 15 the piano arrived and I went to see the agent about it. I found that the piano was shipped to him with instructions to deliver it to me when I sent him (Beatty) draft for \$50. Not otherwise.

Seeing that I could not get it. I wrote Mr. Beatty that I would not accept the piano on any such terms, and that if he did not instruct the agent to deliver the instrument to me, without further payment, or return my money, I would place the matter in a lawyer's hands for collection.

I received reply that he would split the difference and make it \$25. He also gave me this advice, "Brace up, Mr. White."

Having decided by this time that he was a first-class fraud, I set my wits to work to get my piano without paying him more than I had agreed to. By a simple little trick I induced the agent to release the piano, and then I wrote to Mr. Beatty about it.

I enclose copy of the letter.

A few days after I received reply from him saying he had sent the facts of the case to our district attorney. I paid no attention to this answer, and after two weeks he (Beatty)

wrote to the station agent here that he held him responsible for the \$25 and that he must pay it. I told the agent not to pay any attention to his letter, so now we are waiting for Beatty's next move.

This is my experience with Beatty or all the principal facts. Since my affair I have discovered that there is a gentleman here who sent Beatty \$215 some three years ago for a piano, but has received neither the piano nor his money.

Yours respectfully,

F. L. WHITE.

Mr. White's Letter to Beatty.

PLANKINTON, Dak., August 17, 1887.

Daniel F. Beatty, Esq.:

DEAR SIR—I have at last got my piano in my possession, and without paying you \$25 more than I agreed to either. By a simple little manoeuvre I outwitted the station agent here. He thinks now that I have paid you the \$25 that you demanded.

Now, Mr. Beatty, if you are not satisfied just make your complaints to me and not to him, for he had nothing to do with my getting it without paying \$25, but thinks yet that I have sent it to you.

If you want to make a fuss about it I am ready for you. In the first place I am not satisfied with the piano, even at \$150, and if you will return me \$150 I will gladly return you the piano. I do not suppose you will be as big a fool as I was and send the money before you get the piano. But if you want the piano back just send \$150 to the Bank of Plankinton, with instructions to pay it to me when I deliver the piano to the railroad company, and you will get it in short order. But as for paying anything more for such a poor instrument I will not do it. The piano is not as good as the one I ordered was described to be. Now, Mr. Beatty, from the first you have used me for a sucker, and that you did not succeed in the end is not your fault. I do not believe you had a piano in your establishment, or ever will have, like the one you advertised and I ordered of you. If you had none, as a business man or an honest man would, you would have returned me my money when you first received it and did not have the piano to fill my order. But no, you hold my money for six months before you send me any kind of an instrument, and then want to charge me extra because I have waited so long; but you didn't quite make it. I repeatedly wrote you to return my money. But, as I said before, I will gladly return you the piano if you will return the \$150 I paid you for it, and I will not say anything about interest for the six months you have had it. Now, brace up, Mr. Beatty!

Your sucker,

F. L. WHITE.

And here follow the latest advertisements, which Beatty is mailing in pretty large quantities. They are

THE SMITH AMERICAN ORGAN AND PIANO CO.,

MANUFACTURERS OF

PIANOS



ORGANS

STYLE F-2.

OUR improved Upright Pianos possess an exquisite Singing Tone—finely regulated; Delicate Touch—perfectly even; Well-Balanced Scale; are of superb workmanship, and embody all well-known principles that are essential to the production of a first-class Piano. Those who have examined them pronounce them superior instruments, and dealers who have bought them are enthusiastic in their praise and predict a brilliant future for them. Every Piano is warranted absolutely. Send for Catalogues, Testimonials and Prices, or if possible call on us and examine; you will be welcome whether you buy or not.

THE SMITH AMERICAN ORGAN AND PIANO CO.,

No. 531 Tremont Street, Boston, Mass.

original, interesting and should be read carefully by every agent or dealer in order to enable him to meet Mr. Beatty's sophistry. Mr. Beatty is not a manufacturer at present of anything but lies. The organs or pianos he happens to feel like shipping when he receives money in advance are low-priced, low-grade instruments that can be bought for much less than Beatty asks for them.

Latest Beatty Advertisements.

TO PATRONS!

Gentlemen, I will accept your "Beatty Organ" that I sold you some time ago, and will allow you in cash for it just what you paid me for it, also freight and cartage that you paid to have it delivered at your own home, with interest on the whole at 6 per cent., all as part payment toward the full payment of one of my matchless "Beatty's Best" Golden upright pianofortes new style No. 55,555, the balance of the money you may pay me after receipt of piano, stool, cover and book. Now, I don't propose to charge you a fancy price for the upright piano either, but will sell it to you

FOR ONLY \$250.00.

including beautiful cover, stool and book. Remember, if I can't prove to you, if necessary, that this very same make of piano, same style, &c., only under another name, is sold for \$350.00 cash and upward, I will make you a present of the piano. Nothing could be fairer. And if I can't prove to you that the organ I sent you some time ago has been sold for \$150.00 in greenbacks by an agent time and time again, only under another name, right here in the East, I will refund you what you paid me for the organ and you may keep the organ, too. Who is swindling the public, Beatty or the Monopolists? Now, the organ I sent you did not cost you anywhere near \$150.00, did it? Even when you paid freight and cartage, &c. I know what I am talking about, being pretty well posted by this time, as to the methods used by the monopolists and the agents, to sell their goods at "big, fat prices." I say it, and say it boldly, that there is no other man on the face of the earth who has been more misrepresented than I, nor another more abused by the monopolist, than Beatty. Now you will admit that I have had vast experience in the piano and organ business, for my age, thirty-eight, beginning as I did 1870, a penniless plow boy, and having sold since that time, nearly 100,000 pianos and organs, speaks for itself. Now if Beatty's pianos and organs were not good, as the bloated monopolist try to make you believe, how could I have sold so many in so short a time, beginning as I did, without money or business friends. There is merit in my instruments. The trouble the monopolist finds is, they are too good for the

money, and they will resort to anything to keep them, possible, from being introduced into a new neighborhood. That's what the matter.

Now, if you want to trade your "Beatty organ" for a piano, remember I shall be only too glad to make the exchange, and I hereby positively guarantee that I am offering you the piano in this exchange at from \$100.00 to \$250.00 less than what this same piano is being sold for in cash, time and time again, right here in your own State, perhaps your very county. I propose to prove later on, in the "Halls of Justice," just how the public are being "swindled" out of paying different prices for the very same grade of piano or organ, on account of the "monopolist" piano builders, fictitious catalogue prices. Nearly 20,000 Beatty's pianos, grand, square and upright, already in use, of Beatty's pianos and organs combined nearly 100,000 and thousands of living witnesses are ready to testify that they are matchless for the money paid, of course, there are now and then a crank, but as a rule, all are more than pleased. Do you want to exchange? Please write me quick, yes or no. Time is money, and greatly oblige

DANIEL F. BEATTY,
WASHINGTON, NEW JERSEY,
United States of America.

NEW STYLE, NO. 55,555.

DANIEL F. BEATTY'S "BEST" Golden Upright Pianofortes.

FRONT VIEW OF THE VERY LATEST STYLE AND BY FAR THE SWEETEST TONED PIANOFORTE FOR THE MONEY ASKED IN THE WORLD.

Beatty's Golden Superb Concert Grand Pianoforte. New Style, No. 55,555.

7 1-3 Octaves, Rosewood finish case; beautiful adjustable music desk; polished open frets, silk linings back of frets; three stringed treble (each note); full iron frame (best pig iron used for castings), weight of frame alone 135 pounds; extra braces; improved French action; patented silver plated action rail; over four feet long; elegant improved nicked action brackets; extra strong quadruplex wrest plank; double braces; extra bars on sound board; perfected scale; keys in one piece (i. e. playing surface has no joints to show black line after little use); fronts solid Rosewood finish; extra fancy fret work, designed and executed in the highest style of art; rich ornaments; extra engraved consoles; cylinder front and cylinder fall roller for moving, with lock and key; repeating French action, and tone sustaining right and left pedal. In fact, these

superb instruments are unquestionably best for the money; it is exceedingly handsome. The upright is now the most fashionable of Grand, Square and Uprights, and are being sought for on account of the great durability, resonance and sweetness of tone, occupying less space and by far less liable to get out of order or tune. Each and every instrument, remember, is fully warranted for ten years. Price, including cover, stool and book.

ONLY \$250.00.

Monopolists retail price, \$350.00 and upwards, according to the ignorance of their customers. Monopolists catalogue price, \$650.00 to \$1,200.00, owing to what high-sounding Name is stenciled on the Name bar. This is a positive fact, which will be proven in the Courts of Justice at the proper time and place. **Down with the Monopolists fictitious Catalogue prices.** I sell this Piano and all I ask is \$250.00 cash. Yet this very same Piano, only under other Names, is sold for \$350.00 cash and upwards. No wonder that the Piano and Organ Men hate Beatty. I will set No. 55,555 along side of any Piano that is retailed for \$350.00 and upwards by the Monopolist. Let the musician be blind-folded and leave it to him, which is which. Order now; why delay? Address or call upon **DANIEL F. BEATTY, WASHINGTON, NEW JERSEY.**

Dolge Felt Slippers.

To the Editor of Babyhood:

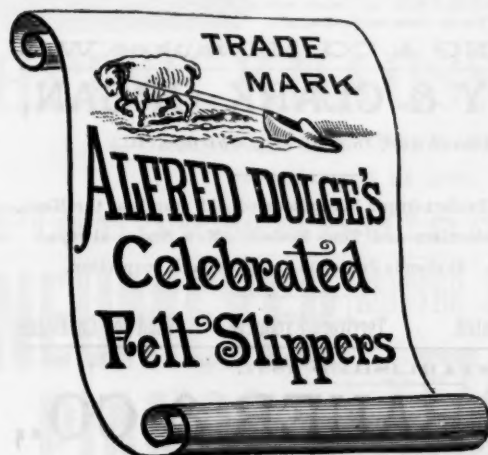
I AM the happy mother of three babies. I say babies because, without being twins or triplets, they come the nearest thing to it. The oldest, a little girl, was twenty-six months on February 17; the second, another little girl, was sixteen months on February 14; and the third one, a boy, was four months on the 3d of the same month. Our kind readers will see that my two hands are full, and therefore for the few helps and ideas I wish to give for the benefit of others in the same fix I should be grateful for some in return; also, if *Babyhood* will kindly answer a question.

No. 1. Whoever has a double wrapper made of canton flannel and indigo-blue calico and a pair of Alfred Dolge's felt slippers will know what comfort is these cold nights when baby has colic and wants to be rocked. They save mothers many a cold and cost little—six yards of canton flannel a yard wide and eight yards of blue calico, cut night-gown pattern, large sleeves, and button all the way down, the easier to put on. Two and a half of calico and two of canton flannel, cut the same way, will make baby one, and are so nice to slip on when taken up at night or when sitting on the chair in the morning. I have one for each of my little girls and one for myself. The slippers can be got at any first-class shoe-store.

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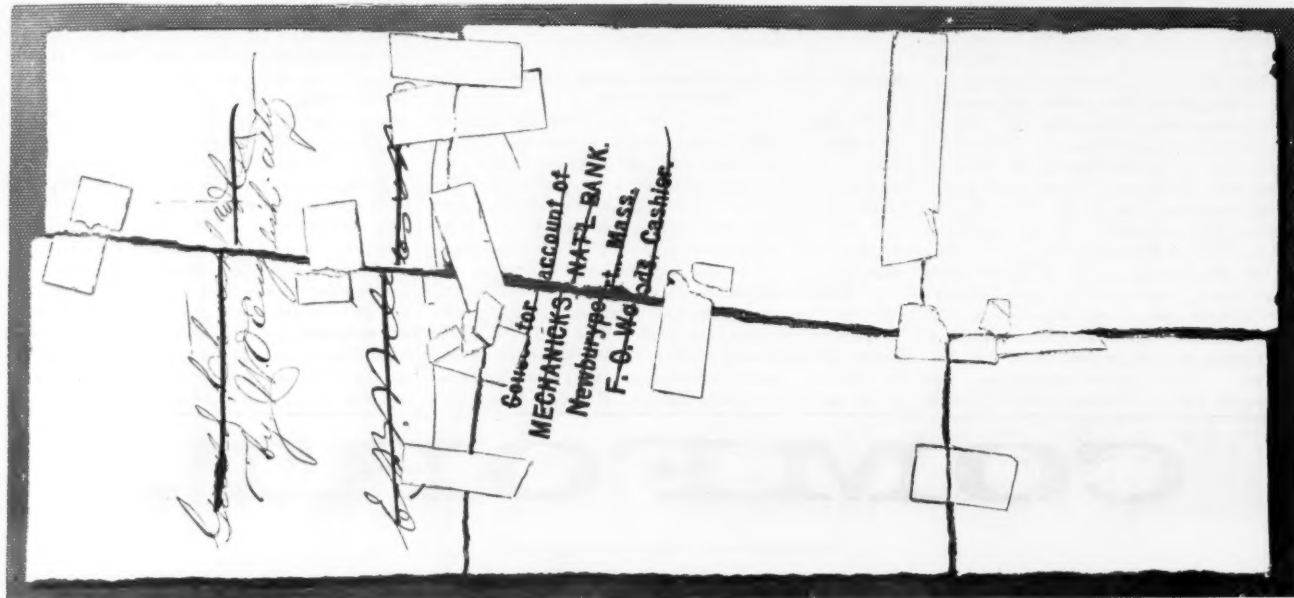
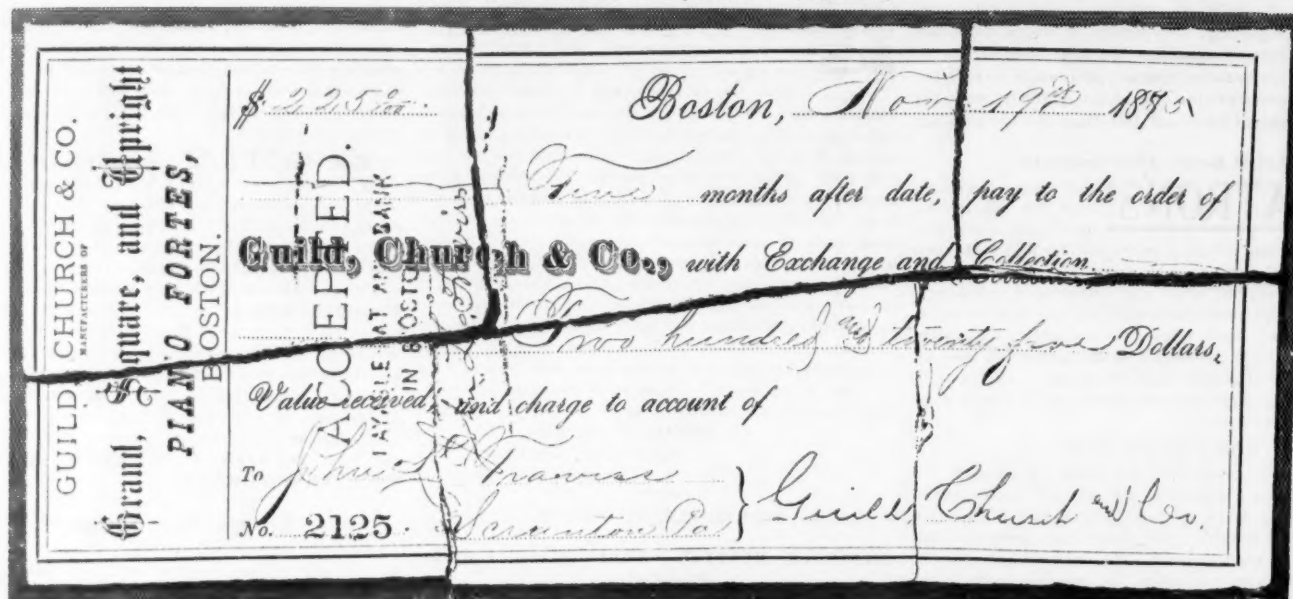
As a Night Shoe they have no Equal. Children Wearing them at Play Make no Noise.

The fact that wearing apparel made from **PURE WOOL** is the most healthful is no longer disputed. If your dealer does not keep them we will, on application, inform you where they can be procured.

NONE GENUINE WITHOUT THE ABOVE REGISTERED TRADE-MARK ON SOLE OR LINING.

Address **DANIEL GREEN & CO., 122 E. 13th St., New York.**

SEE ARTICLE "BANKS AND PIANOS." (Page 240.)



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FACTORY: 409, 411, 413, 415, 417, 419 East Eighth Street, NEW YORK.

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Its Mechanism and Tone Perfect. New Styles always
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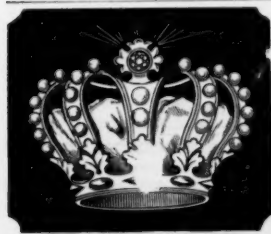
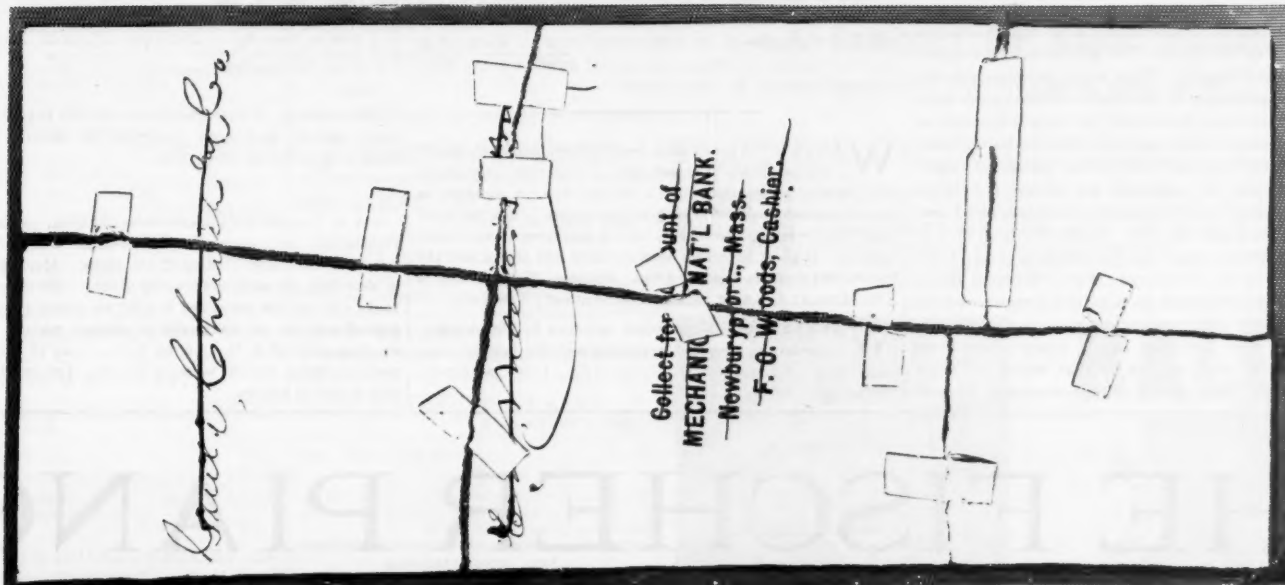
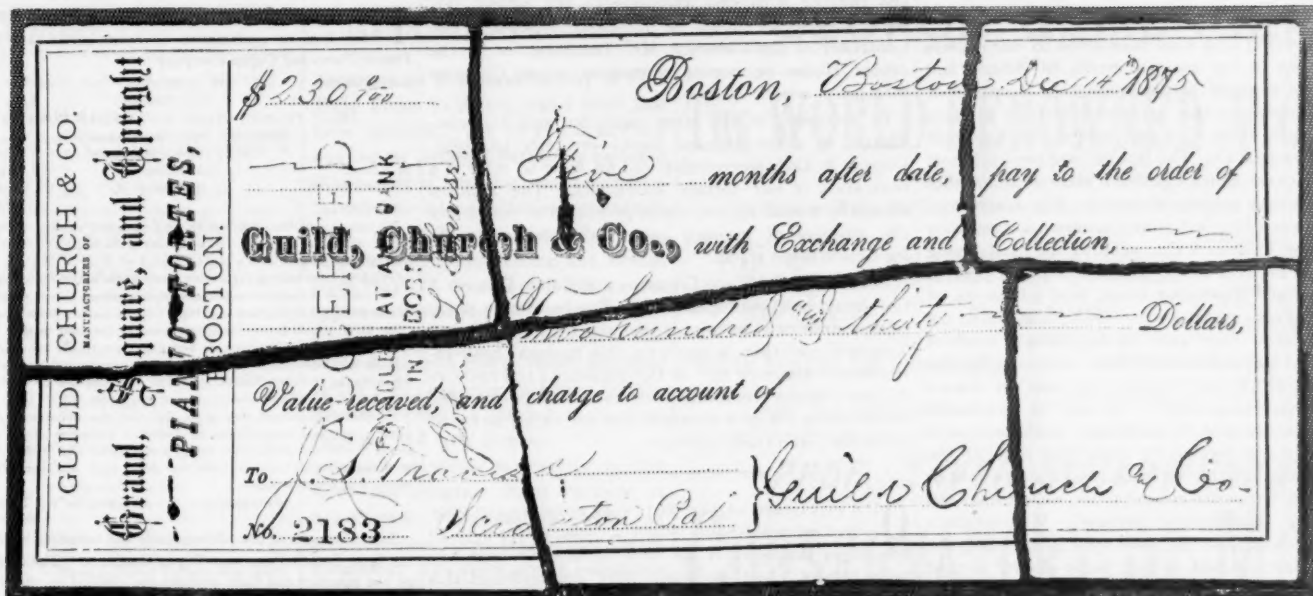
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SEE ARTICLE "BANKS AND PIANOS." (Page 240.)

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Pianos Warranted.

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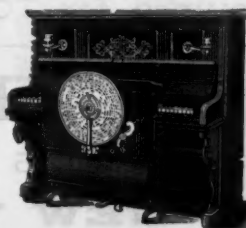
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Sheets of Music, suitable for both apparatus, 35 cents each.

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BANKS AND PIANOS.

THE interesting facts have been given to our readers that some of the national banks of Boston and New York are engaged in conducting the destinies of two piano-manufacturing establishments—in Boston, that of the Guild Piano Company, and in New York that of Colby, Duncan & Co. The Boston case presents most interesting phases which disclose a state of affairs that requires more than passing attention. The Guild concern, which was doing a business somewhat similar to that of Colby, Duncan & Co., went to the wall during the middle of the year 1886. National banks in Boston, Newburyport and Townsend, Mass., held a large lot of this paper, and subsequent events—prior, however, to the settlement—cast a doubt upon the regularity of much of the paper held by these banks. One cashier in Boston (and this cashier will one of these days reap the reward for the principles he enunciated during the progress of this settlement) refused to make this settlement with the Guild concern, because he knew that some of the notes and drafts held by the banks, and which would be returned in exchange for trustee notes, were, to say the least, irregular. But he was overruled. We reproduce on pages 238 and 239 of this issue some facsimiles of the irregular or as it was said, forged, paper similar to that held by the banks, and which these banks, knowing the paper to be irregular, returned to the Guild Company and settled with on a basis of 50 per cent., taking trustee notes. These drafts were made on a dealer and accepted, but not by the dealer. The acceptance on the face was said to be the forgery. They were subsequently destroyed in the wareroom of the dealer—that is, they were supposed to have been destroyed, for they were torn, as the cuts show, and, as the backs of the drafts indicate, they were patched together with small pieces of paper. In that condition the originals are to-day as held by us. These national banks reorganized this Guild Company, and selected one of their representatives, Mr. A. L. Fessenden, who is either the president or one of the chief directors of the Townsend (Mass.) National Bank, as trustee. They returned to him this irregular paper, hushed up thereby all investigation into the Guild Company's affairs and accepted on a compromise good trustee notes for stuff similar to that which we show copies of to-day. These banks, as represented by Trustee

Fessenden, are to-day running the Guild piano business, and running it to save themselves. We believe this whole transaction should be investigated either by the Controller of the Currency, Mr. Trenholm, or by the proper House or Senate committee when Congress meets.

In reference to the other piano business now conducted by some national banks—we refer to Colby, Duncan & Co.'s receivership—all we have to state is a reiteration of our former statements. The concern should be wound up and not be permitted to run under the auspices of national banks in opposition to the legitimate piano trade.

Both the Guild Piano Company and Colby, Duncan & Co. should be closed up at once. The legitimate piano trade cannot exist in competition with the United States Treasury, and that is just what this national bank interference amounts to. If the presidents and cashiers of these banks committed errors of judgment they should suffer for such blunders, and not be permitted to make the piano trade sufferers.

OUR experience of the past week enables us to state that we could have issued a paper, of from 50 to 100 pages this week if we were devoted to large and bulky sheets. And we could have accomplished this very rapidly at the same time. This paper although limited in its extent as a special number, which we are circulating in every nook and corner of the land where music is thought of, is sufficiently large to show what we could do in the way of a special number if we were inclined to make an extra effort.

WANTED.—A young man, twenty-seven years old, who is a good piano salesman and a first-class sheet-music man, desires a situation with a reliable firm; a situation as piano salesman South or West given preference; has five years' experience in selling instruments and in managing a sheet-music business. Highest references as to character and ability, and any information desired cheerfully given. Address "Energy," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED.—A first-class piano salesman in Philadelphia; one having thorough experience and the best of references only. Address W. D. Dutton & Co., 1115 Chestnut-st., Philadelphia, Pa.

\$500,000 Paid Up.

THE following circular has just been issued by the firm or combination of firms known as the Field-French Piano and Organ Company:

JESSE FRENCH, President. O. K. HOUCK, Vice President. O. A. FIELD, Sec'y and Treas.
JESSE FRENCH PIANO AND ORGAN COMPANY.
Established 1872. Incorporated 1887.
Paid-up Capital, \$500,000.00.
ST. LOUIS, 1100 Olive-st. NASHVILLE, 34 Summer-st. MEMPHIS, 363 Main-st.
October, 1887.

We take this method of informing our friends and patrons of the consolidation of three of the largest music houses in the South and West under one general management, with a paid-up capital of HALF A MILLION DOLLARS, establishing us at once as the leading music house in the United States.

The success of the various houses was phenomenal, as it is well known the houses of Field-French Piano and Organ Co., St. Louis; Jesse French, Nashville; O. K. Houck & Co., Memphis, stood in the lead in their respective fields of operations, for which we desire to return thanks to our friends.

If we have been able to do well for our customers in the past, we feel confident that by this consolidation we will be in a position to do better than ever before, and solicit a continuation of past favors.

To those unacquainted with us we feel that the well-known names and financial standing of the house are sufficient guarantee of our desire and ability to offer our goods at the lowest possible price and easiest terms, and we therefore solicit correspondence and trade from all, promising our best efforts at all times to please.

Respectfully, O. A. FIELD, Sec'y & Treas., St. Louis, Mo.

It will be noticed that the company will hereafter be known as the Jesse French Piano and Organ Company. The stockholders of the company and their interests are divided on this basis, the shares being \$100 each:

Jesse French, Nashville, Tenn.	shares, 2,670
John Lumsden, Nashville, Tenn.	830
Henry Gennett, Nashville, Tenn.	670
O. A. Field, St. Louis, Mo.	350
O. K. Houck, Memphis, Tenn.	240
J. C. Houck, Memphis, Tenn.	240

Total..... 5,000

This company is consequently one of the largest piano and organ concerns, and seems to contain the material for a large trade in its section of the country.

—A. G. Clemmer & Co.'s warerooms and stock, on Chestnut-st., Philadelphia, are in possession of the sheriff. The firm failed as a branch of the Colby, Duncan & Co. house. Mr. Clemmer was in New York last week endeavoring to effect a settlement with the banks who held his notes, and he tried his utmost to continue independently, but he was unable to arrange matters. The outstanding notes of A. G. Clemmer & Co., many of them accommodation paper, amount to nearly \$50,000. The assets will probably be sold at auction.

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CARL ALVES,
Vocal Instructor, 1646 Park Ave., near 91st St., New York.

MME. MURIO-CELLI,
Vocal Instruction, No. 18 Irving Place.

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Pianist and Teacher, 150 East 82nd Street, New York.

MR. WILLIAM COURTNEY,
Concert Oratorio and Vocal Instruction. Address 27 Union Square, New York.

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148 STATE-ST.,
CHICAGO, October 8, 1887.

NEVER in the whole history of Chicago has there been a larger influx of strangers in the city than during the present week, and on Wednesday, while the President was in town, it was almost an impossibility to travel from one part of the city to another; but with all that the effect on the piano trade was hardly discernible. It can simply be said that in the retail business it has only been fair, while the wholesale is about up to its usual standard.

Quite an unusual number of dealers and representatives have been here, and among them can be mentioned Mr. T. J. Quin, with the New England Piano Company, Boston; Mr. De Volney Everett, who is now representing Messrs. E. G. Harrington & Co., of New York; Mr. G. H. Zincke, with Messrs. Geo. Steck & Co., of New York. Mr. Horace Branch, who is agent for both the Steck and Harrington pianos, gave large orders for them; he is increasing his business rapidly and has two good salesmen in his employ.

Mr. George Blake and Mr. David Blake, of St. Paul, Minn., were also in town last Wednesday, their principal errand being for the purpose of making arrangements for doing a more extensive trade with the Sterling Company; and, while speaking of the Sterling Company, it may be mentioned that Mr. Harry Ewing, who has been long connected with the house of Julius Bauer & Co., will take the road on Monday next on behalf of the Sterling pianos and organs. Mr. Ewing is a genial and popular salesman, and will undoubtedly increase the growing favor which these instruments are acquiring. Mr. Charles Ackhoff is also on the road for the Sterling Company through Northern Indiana and Ohio.

Mr. August Weber, of Peoria, Ill., passed through here on his way East; it is reported to be his intention to open an elegant store in Kansas City, Mo. Mr. Weber is one of the oldest dealers in the State of Illinois.

Mr. H. W. Whitney, of the Palace Organ Company, Toledo, Ohio, is on his way to San Diego, Cal.

Mr. George W. Strobe, the well-known Kansas City dealer, stopped over on his way home from the East. Mr. Strobe has made a large fortune in real-estate transactions.

Mr. C. C. Colby, Jr., formerly with Colby & Duncan, New York, is in town and is still sanguine of being able to pull through. On the door of Messrs. N. A. Cross & Co.'s place of

business is a notice of sheriff's sale to take place next Thursday, which they are hopeful of averting.

Mr. C. C. Curtiss is making a trip through the West, on behalf of the Weber piano, and was yesterday somewhere about Davenport and Dubuque, Ia., and will be at home Monday. Business has been exceedingly good with the house here; the bookkeeper, Mr. Louis Dederick, states that he has finished making up a statement which shows a better business than for several years previous.

An incorporation has just been made in Missouri to be called the Jesse French Piano and Organ Company, with a capital of \$500,000—of course, with headquarters in St. Louis.

A trip to the north and west sides of the city shows that Messrs. C. A. Smith & Co. are still busy with orders ahead, but not as many as last year at this time. Mr. Smith accounts for this by the fact that he is making more pianos this season.

Messrs. Wm. H. Bush & Co. are also selling all they can make and hope soon to have their grand ready for inspection.

Mr. Adam Schaaf, the most successful dealer on the west side and one of the most successful in the city, still keeps up his average, as is well known. He has been for many years the agent for the Vose & Sons piano, which is still his leading instrument.

Mr. John M. Smyth, with his immense business, could hardly help selling a goodly number of pianos, and Mr. Simon Straus, though comparatively new in the business of selling pianos, manages to dispose of (as he modestly says) a few.

We know of a good man on the road selling pianos and organs who would like specialties in the musical line to add to his line of goods; he is a successful man and any party having a desire to utilize his services may write to this office and the matter will be referred to him.

R. M. Walters.

IT seems to us that the piano trade has been somewhat derelict in not recognizing in a public manner the high distinction conferred upon one of its members by the large body of prominent citizens who selected Mr. R. M. Walters, the manufacturer of the Narvessen piano, as their representative whom they sent to England last summer to present to the Hon. Mr. Gladstone the now well-known Gladstone (silver) memorial. Not that Mr. Walters has not been complimented, and in the most magnificent manner, since his return, for the reason that his mission was eminently successful, but the recognition of his services came from representative public men and from members of the piano trade individually, whereas had the trade as a body taken cognizance of the honors conferred upon Mr. Walters it would have reacted favorably upon the trade itself. Mr. Walters was honored with the rare distinction of appearing officially and as a representative from this country to present to one of the greatest living men a grace-

ful tribute of the high consideration in which that man—Mr. Gladstone—is held here by millions of citizens. The honor was conferred upon Mr. Walters unsolicited on his part. Upon his return from England the trade, which was honored through the honor conferred upon one of its members, should have taken public cognizance of this event. As to Mr. Walters himself, we suppose he will be the most surprised man in New York when he reads this, for he has only been too fulsome in his comments upon the heartiness of the reception he received here from many members of the trade. But we believe our position is correct in these premises, and we do not propose to withhold an expression of opinion even without consulting Mr. Walters, who is an interested party.

Another opinion which we are about to express may surprise Mr. Walters. We believe he should not continue to designate himself as the manufacturer of the Narvessen piano; that is a dead issue. Let him call himself the manufacturer of the Walters piano; Walters is a live issue. So, take off that Narvessen name, and in the future call the pianos "Walters" pianos, and we predict Mr. Walters will double his sales in a year if he follows this suggestion.

—The Sterling Company will soon be represented in this city.

—Mr. August Weber, of Peoria, is at the Union Square Hotel.

—William Rohlfing, of Milwaukee, is in town since Monday night.

—A. C. James, of James & Holmstrom, is on a business trip to the Northwest.

—Mr. P. J. Gildemeester, of Chickering & Sons, left for Chicago on Monday.

—C. Pohl, piano manufacturer, Berlin, has removed his establishment to new quarters at 49 Prinzen-strasse.

—The case of E. Wilson v. Mary A. Dixey, the causes of which were recited some years ago in THE MUSICAL COURIER, was on trial yesterday.

—The new illustrated catalogue of Messrs. Sohmer & Co. is just out, representing all the latest styles of Sohmer pianos, with full description of each and many other remarks worthy of the attention of the trade.

—\$250 IN CASH! Three Worcester's and three Webster's Dictionaries, worth \$89, and four Dictionary Holders, worth \$15.50, given as PRIZES for best essays answering the question, "Why should I use a Dictionary Holder?" For full particulars, send to LA VERNE W. NOYES, 99 and 101 West Monroe-st., Chicago, the maker of Dictionary Holders. Or inquire at your book-store.

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MANUFACTURERS OF



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636 and 638 TENTH AVENUE,

455, 457, 459 and 461 WEST FORTY-FIFTH STREET,

450, 452, 454, 456 and 458 WEST FORTY-SIXTH STREET,

NEW YORK.

Decorating and Furnishing.

A Reference to Steinway & Sons' Pianos.

RICHARD SPENLOW, in an article on "Decorating and Furnishing," published in the New York Times of September 4, says:

Any reference to the decorating and furnishing of a house would be wanting in a most essential feature in these days of culture and refinement were a word or two left unsaid on that all-important subject, music. I cannot picture in my mind a home that could fulfil in the meaning implied by the endearing term the functions of a domestic retreat where this soul inspiring art is overlooked. But I am happily able to say that few and far between are the roof-trees that do not thrill with the heavenly strains of musical harmony, as their walls reflect a harmony of arts but little less divine. Never practice economy by the sacrifice of a musical instrument. Do without something here and there, but do not omit the piano from your list of furnishings any more than you would a carpet for the parlor floor. And when you buy a piano, secure one that you feel sure will be an ornament to any drawing-room or parlor in the land. Such an instrument as the one I refer to must necessarily be the result of the highest art and scientific perfection attainable in respect to its manufacture. The time has long since passed when the value of a piano could be measured by its vehemence, immensity and loudness of tone. It is not intended to be a mere mechanical device for the reproduction of sounds, but a means for depicting one's feelings, whether of sorrow or despair, hope, joy or gladness. It must possess that sympathetic quality of the human voice that touches the innermost recesses of the heart. The instrument, in fact, must fairly speak, and that, too, with sincerity and feeling. The piano that I would recommend, therefore, must be the acme of perfection, inanimate wood and steel, in other words, must be imbued with qualities akin to a living organism. And this, indeed, is true of that noble instrument which Steinway & Sons have made famous throughout the world.

While the space at my command will not permit me to fully detail all the meritorious features which have gained for this make of pianos a universal celebrity for purity, sonority, volume and singing quality of tone, I will nevertheless refer briefly to several of the more important points that have conducted to its unparalleled popularity. Since 1855, in which year Steinway & Sons invented the over-strung scale, their patented improvements have been many and important, each based upon purely scientific principles of the laws of acoustics. The fact that vibrations of sound are propagated through wood most readily when following its longitudinal fibres led them to abandon the old way of building the case of short pieces of wood interrupted by cross wood. While in grand pianos on the old system the longest piece of wood used is about eight feet, together with many much shorter pieces, the new Steinway casing in grand pianos consists of a series of sixteen layers of continuous wood, ranging up to twenty-five feet in length of the very best full-grown straight-grained material, bent into the required form by means of powerful steel presses. Upon the interior brace frame rim of uninterrupted long-fibred wood the sound-board is secured, the result

being that even the faintest molecular vibration is instantly propagated through the whole sound-board and case, which latter is of hitherto unattained strength and indestructibility.

After a thorough study of the metal alloys of the various brands of crude iron they succeeded in producing steel-like castings in their foundry at Steinway, Long Island, possessing an absolute resting power of 5,000 pounds to the square centimetre. This system of body, sounding-board and metal frame enables the instrument to react and respond to even the faintest action of the strings, while its resonance is guaranteed never to relax. I will also state in this connection that Messrs. Steinway & Sons are the only manufacturers of pianos in the world who make every part of the complete instrument. As they have been foremost in every real stride toward progress in developing the mechanical and tonic excellence of the piano as a musical instrument, so they have been the first and the most successful in the endeavor to make it equally an article of decorative furniture. As a piece of furniture—I mean something more than an ornament to the room or salon in which it is placed—they have been successful in adapting it in both size and finish to the requirements of modern architecture.

The Steinway pianos are made in any wood and style to conform to and harmonize with the woodwork of the room. An inspection of their warerooms on Fourteenth-st. one day last week showed several pianos in enamel and gold cases to go into parlors finished in the style of the Louis period, together with a number of elegantly designed cases in mahogany, ebonized wood engraved in gilt and silver, curled maple, bird's-eye maple and old oak. I also saw in process of construction a parlor grand destined for the residence of a celebrated historian in Washington, D. C., the case of which is being entirely covered with gold leaf. An up-town banker, whose palatial home boasts of a music-room tinted in chocolate, is having a piano made here, a concert grand, to be finished in light chocolate enamel. Its carvings and ornamentation are after the order of the Adams School of Design. It is the first instrument ever finished in this way, and it is not only something of a novelty, but decidedly effective. The Steinway upright grand which was put into W. K. Vanderbilt's new yacht Alva, this summer, was of solid mahogany, the fretwork panels representing different musical instruments. The ornamentations and trimmings were gilt. It was made to match the trimmings of the cabin. I was shown a very handsome piano in solid bird's-eye maple, the closed panels displaying relief carvings representing maple leaves. It was after an English model of design. During the past three years the Sultan of Turkey has purchased seven pianos of Steinway & Sons for his palace on the Bosphorus. The last two were finished in ebonized wood, one with silver and the other with gilt engravings in rare design and Oriental pattern. An ebony-cased piano, ornamented with Japanese fretwork and tiles and inlaid Japanese ornaments, was recently shipped to a New Yorker residing in Newport, to add a finishing touch, in all probability, to a Mikado music-room. The parlor grand Steinway purchased by Governor Hill for the new Executive Mansion at Albany is in fancy-figured mahogany. It is the same size and style as the one selected by President Cleveland not long since for the mistress of the White House, the only difference being that the President's piano was in ebony. One of the finest instruments ever made in this establishment was to the order of Sir Donald Smith, of Montreal, Canada. It was a full concert grand, in satinwood case. The sides were a series of raised panels of solid satinwood, highly polished, showing

elaborately carved figures, the right-hand corner panels representing musical instruments, and the solid carving of the top and front being inlaid with mother-of-pearl.

A very handsome piano was pointed out to me as the "representative American piano." It was made of American black walnut, with panels of California laurel. The consoles were solid laurel. But Steinway & Sons will shortly be enabled to show the finest and most expensive piano ever produced in the world. It is a special order from Henry Marquand, of this city, and for three years artists and artisans on both sides of the ocean have been busily engaged in perfecting and beautifying this most elaborate of instruments. It was made in the Steinway works here, but has been shipped back and forth between this country and Europe several times, as the various features of its construction rendered necessary. The case was finished by Johnson & Normand, of London, and Alma Tademah has added some masterly and exquisite hand-painted ornamentations. During its recent exhibition in the English metropolis it attracted the attention of connoisseurs of decorative art as well as the entire musical fraternity. Its arrival in New York is looked for daily. An upright, just finished for a New Yorker, is in satinwood with hand-painted ornamentations in oil, representing the heads of celebrated musicians and allegorical subjects. The model is purely Egyptian and in keeping with the treatment of the room in which it is to be placed. They delivered a parlor grand a few days ago to a Gramercy Park millionaire. The drawing-room was furnished in the Louis XVI. style, and the piano was finished in white enamel with gilt lines and gilt music-desk and gilt hardware, with a gilt monogram of the owner. I have referred to these particular instruments simply to illustrate a prominent and popular feature of Steinway & Sons' business, and one that has developed into vast proportions during the past few years. Up to the beginning of the year 60,000 of their pianos have been sold.

"These instruments are deeply appreciated by the leading artists and people who value them for their artistic workmanship and poetical and sympathetic tonic qualities, in all parts of the world, the exportation of the Steinway pianos having attained very extensive proportions, the number shipped abroad annually being upward of 500. It is a fact worthy of note in this connection that the importation of pianos into the United States has entirely ceased. The Steinway pianos are eagerly sought for by the aristocracy of England, Germany, Russia and other European countries. Among the royal patrons of Steinway & Sons may be mentioned Queen Victoria, who has one of their grand pianos in Balmoral Castle, in the Scottish Highlands; the Emperor of Russia, ex-Queen Isabella of Spain, the Duchess of Mecklenburg, and others of high rank and title in every section of the universe.

"Although strictly speaking the following is a digression from the purposes of this article, I feel that I cannot relinquish the pleasant task of discussing this firm and its methods of manufacture without paying a just tribute in recognition of its noble endeavors to advance and cultivate musical tastes and their fostering care of artists. Their music-hall, a magnificent architectural structure, and one of the finest temples of music in this country, has by them been made subservient to this intent, and while the cultured throngs of our metropolis have often been delighted there by the elite of the world's great artists, the priests and priestesses of song and instrumental music, it is there chiefly that they have listened either to the aspiring efforts of budding genius or to those who have already won a proud position on the pinnacle of fame."

LINDEMAN & SONS.



PIANO FACTORY: 8TH STREET, NEAR AVE. D. WAREROOMS: 146 FIFTH AVENUE,
NEW YORK.

THE

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STYLE 14

UPRIGHT



STYLE 14.

STYLE 14.

↔ THE GREAT ACHIEVEMENT ↔

— OF THE —

EMERSON PIANO COMPANY,

BOSTON, MASS.

San Francisco Trade.

PORTLAND, Ore., September 25.

SAN FRANCISCO occupies but a very trifling part on the earthly globe. Her phenomenal career caused by the discovery of gold in 1849, her remarkable situation on one of the grandest bays known, her uncommon enterprise and still more than extraordinary climate make her certainly a prominent point on the globe, but to hear the average San Francisco music dealer talk the stranger certainly gets impressed with the idea that San Francisco occupies a large, a very large, yes, I think the greater part of the American continent—certainly the Pacific Coast part thereof. I am not a stranger in San Francisco, having resided there for a number of years—of course all the music dealers were not aware of this fact—but I am still nonplussed and half dazed at some assertions made to me by certain dealers as to the vastness of the amount of the business done by them and San Francisco music houses generally, and the immense quantities of pianos and organs used there. Those of my San Francisco friends who know the trade there as well as I do will find no difficulty in picking out the individuals I refer to. At any rate, let me say that if their assertions were true, and giving all the San Francisco dealers a fair average of the trade these assertions claim, San Francisco would consume more than one-half of the total output of pianos and organs in the United States. I will, however, be charitable, and charge it all to the account of the inexhaustible source of pride of San Franciscans, the salubrious climate. On a day when twenty miles from San Francisco the thermometer wandered up into the nineties, while in San Francisco I shivered with cold without an overcoat, I will take my stroll through the various music houses, many of the faces being old familiar ones, while others are entirely new.

On the corner of Kearney and Sutter streets are Sherman, Clay & Co. They occupy the whole building, which is equipped with an elevator and other modern conveniences. The lower floor is used for sheet-music, musical merchandise and offices; the second floor for piano and organ warerooms, the upper floors for a piano factory. This house having very large means, and having been here for some twenty years, enjoy a large trade and are enabled to carry a very heavy stock of everything. They have the agencies for the Weber, Chickering, Emerson and Sterling pianos and the Estey organs. It is perhaps a matter of interest to state that this house also has a pipe-organ factory located on Mission-st., near Twenty-ninth. In this connection your correspondent wishes to acknowledge the courtesies shown him by Mr. L. F. Geisler, one of the junior partners of this house.

At 139 Post-st., between Kearney and Grant-ave., are Kohler & Chase, the oldest music house on the Pacific Coast. They are known so well that any details would be quite superfluous. They have the Decker Brothers, Behr Brothers & Co., Fischer and

Ivers & Pond pianos and Mason & Hamlin and A. B. Chase organs. Mr. Quin Chase, the senior partner (and, I believe, the only surviving one) of this house, has just returned from a two months' visit to his mother in Maine, a visit which I hope has benefited him in health and spirits.

Further up the same street, on the opposite side and a little way across Grant-ave. (No. 206), is the location of the Matthias Gray Company. This company was organized last April, immediately after the death of Mr. Gray. The principal stockholders are Steinway, Schirmer, Pond, Ditson and Lyon & Healy. This concern is under the management of Mr. E. Lomler and the widow of the late Mr. Gray. They have the Steinway, Kranich & Bach, Gabler and Roenish pianos, also the Burdett and Wilcox & White organs.

Still in the same street, No. 17, between Market and Kearney, is W. Badger, a gentleman very popular, deservedly so, for he is courtesy and affability itself. He started many years ago, nearly twenty-five (a long time for this country), with the Hallet & Davis pianos, and he has them still. In fact the name the Hallet & Davis piano has on the Pacific Coast is much due to the untiring efforts of Mr. Badger. I sincerely wish the old gentleman may live to sell a great many of those pianos yet.

There are a number of music stores on Market-st., between Third and Fourth. In that block is a building of very unique design, recently erected, called the "History Building." It was built by the A. L. Bancroft Company, publishers of "Bancroft's History," and probably named the "History" from that fact. The building has all modern improvements, of course. On the first floor are F. W. Spencer & Co.; they had just moved in and were hardly fitted up for business. In the front part is the office, very elegantly fitted up. The repairing rooms are in the rear. They have the Conover Brothers and Colby & Duncan pianos and the New England organs. Mr. Lewis, a very competent gentleman, is both their manager and salesman.

On the same floor, opposite F. W. Spencer & Co., the A. L. Bancroft Company were just fitting up a piano and organ department under the management of that well-known music man, A. M. Benham. They were just receiving their stock, but the wareroom being unfinished was a perfect chaos. I have forgotten the line they propose to keep, but they will make the Behning their leader.

A little further up the street, No. 735 Market, is Mr. Charles S. Eaton, also an old music pioneer on the Pacific Coast. He keeps a general stock of sheet-music, musical merchandise, and has the Hazelton and Stirling* pianos. I am told that the latter are made here, but had little time to find out particulars. Mr.

* We will state that our correspondent is correct. The piano is made in San Francisco, and is not the well-known Sterling piano made in Derby, Conn., but the Stirling piano made in San Francisco.—Editors MUSICAL COURIER.

Eaton seems to be doing quite well and has a successful trade, owing doubtless to his thorough knowledge of the business, his popularity and long residence here.

Two doors above, No. 737, A. Waldteufel keeps, perhaps, the largest stock of foreign music here, including many of the best standard editions. He also has the Bechstein (Berlin) pianos.

Going up still a little further to No. 749, we find Zeno Mauvais, a gentleman given somewhat to bombast. He has, however, a very handsome and large music store, well stocked and carefully attended to by himself and Mr. Stedman, formerly of Indianapolis; the fact of his being here accounts for the neatness of the store. Here are the Decker & Son, Hallet & Cumston and Marshall & Wendell pianos. A specialty here seems to be the 5 and 10 cent music, and a cut rate to all owners of copyright music.

Opposite the street is Byron Mauzy, who is a great advertiser. At the Mechanics' Fair, now in progress, he has a neat exhibit of Sohmer and a Peek & Son (Opera) piano, which he seems to push for all they are worth. Way up the street, No. 1360, in the shadow of the most magnificent of all city halls, is George F. Wells, a very nice and very courteous gentleman. His display in the Mechanics' Fair is more than ordinary; it is very tastefully arranged and gotten up regardless of expense. He has but one piano, the Mathushek; he says he couldn't sell any other if he tried. He also has the Carpenter and Packard organs, and reports to be doing a very heavy business in these lines. Mr. Wells is a great enthusiast in mechanical instruments. He keeps a full line of the Monroe Organ-Reed Company's orchestrions of every style and pushes them to a large extent. He also showed the writer some of his own inventions, which if they were known would make some valuable improvements in mechanical instruments. Anyway Mr. Wells is a genius and quite an inventor. B. Curtaz & Son, No. 20 O'Farrell-st., are also old and well known here. Their location is not favorable, yet they seem to hold their own. Their line is Steck, Estey, Vose & Sons and Schwechten pianos and Smith American organs. I was sorry to learn that by an accident young Mr. Curtaz was lately maimed, and trust that he will soon be able to be around again. A. L. Bancroft & Co. still have the store on Grand-ave., between Geary and Post, which they moved into after they were burned out on Market-st. The music business has lately occupied more attention from this firm than formerly, when they were occupied by departments of so many kinds. Mr. Hamilton, their manager, is at the head here. They still push the Knabe piano, which they have had for many years. They also handle the Harrington and the Gilbert pianos and the Chicago Cottage organ.

There are a number of minor concerns here, but to enumerate them would make this letter too long. However, I will in my next say something about the manufacturing business, especially pianos, in this city. It does not for many natural reasons seem to flourish as it ought to; however, it will be quite interesting to note how the music manufacturing interests are progressing here.

P. P.

HAZELTON BROTHERS,



PIANO MANUFACTURERS,

Nos. 34 & 36 University Place, New York.

BRIGGS

PIANOS



Style B. Briggs Upright.

A CELEBRATED COMPOSER'S LETTER.

C. C. BRIGGS & CO.

HYDE PARK, MARCH 23, 1887.

GENTLEMEN—The Piano I purchased of you for my music-room I am very much pleased with. The tone and action are both excellent, and it keeps in tune remarkably well.

Yours truly,

L. O. EMERSON.

C. C. BRIGGS & CO.,

Factory and Warerooms, 5 Appleton St., Boston, Mass.

The Compass of Pianos.

SUGGESTED REDUCTION OF COMPASS.

WE have just recently heard of a suggestion with regard to reducing the compass of the piano. Coming at a time when efforts are being so largely directed to extend the key-board, the suggestion sounds out of place; there are, however, many things to be advanced in its favor. The strained attempts to increase the compass have not been productive of much real good. Added notes are not necessarily musical additions—many notes produce little besides knocks. Very few seven-and-a-quarter pianos will permit of the last six notes being used alone; they need the combination of the octave below to produce good effect, and even then the passage must be played *forte*. The best instruments, where the highest notes retain their musical quality, are still far from satisfactory. The extreme shortness of the string is an insurmountable difficulty to a real musical character. It is true that few pieces require an extended sound on a high note; this, however, is because composers who write for the piano accommodate their compositions to the capabilities of the instrument. That high and sustained notes are useful and effective is well known, for in the organ and other wind instruments some of the best effects are produced by the introduction of long noted treble passages. Except by reiteration this is impossible on the piano, and at best it is a poor substitute. Nor is this the only evidence to be advanced against it. The unavoidable length of the key-board necessarily increases the difficulties of manipulating the keys, and this is of primary importance with the instrument under discussion.

The piano is essentially a domestic instrument, its players being for the most part young ladies of ordinary capabilities and attainments. To add to the difficulties of performance is to lessen its popularity among those most concerned; and it should here be borne in mind that the maker, not the composer, is answerable for the compass. The instrument is not made for the music written, but music is written for the piano made. Composers will go on writing in higher and higher lines as long as instruments are made with notes to correspond. These matters considered, the upward extension of compass is by no means the supreme thing that it at first appears.

With regard to shortened compass, it has many apparent advantages. The best part of the instrument is retained, only those sections being lost that contain many objections. In reference to this latter point we do not mean to suggest that a piano possessing a compass of, say, five octaves—from lowest G in the bass upward—would give the same tone quality as that produced by like notes in an instrument of ordinary length. The good quality

attaching to the notes within the extreme of the usual compass is, no doubt, largely owing to the margin of notes on either side—that is to say, though the extreme upper notes may be in themselves faulty, they unquestionably enhance the quality of the notes below them.

And this, first, because of the extension of the sound-board necessary for the extra notes, which gives greater freedom at the more central parts. Secondly, on account of the sympathetic vibration excited in the upper notes by their octave below. Still, in spite of this, an instrument with the compass named above would doubtless possess the main part of the good quality found between those points in an ordinary seven-octave piano. The fact that the great bulk of good music is written for a small compass instrument is a decided argument in favor of reduction. Especially is this the case now that the violin is coming so much to the front. The piano will be used more than ever for accompaniments, in which case the range of notes is always limited. The small space necessary for its accommodation would be of immense advantage. The question of room needed for placing a piano is often an insurmountable barrier to its possession. The smaller it can be made the greater the likelihood of its being sold. Ease of movement, too, would tell in its favor. What with weight and awkwardness, bad casters and rickety legs, moving a piano is by no means a pleasant undertaking.

But perhaps price, more than all else, would help to make the short compassed instruments popular. We have heard it contended that the difference in price would be so small that the game would not be worth the candle. Makers, of course should be the best judges of this. Yet this is a knife with two edges. If the reduction of compass does not make a material difference in the price, neither ought its extension. But, do makers sell their seven octave for the same price as six and a half? Rather not! Five extra notes make quite a sensation in his price-list; so much so, indeed, that at last the public begin to look upon the seven-octave piano as possessing some very particular merits of its own. One has only to glance down the daily advertisement columns to see this. How unflinchingly a seller inserts the telling fact which is reckoned the summit of the instrument's excellences. No! Either this knife cuts both ways or it should not cut at all. This is the logical conclusion of the matter. In these dull times things are slow enough to warrant a little thought upon new methods for increasing business, and we bring this subject forward with this end in view.—*London Musical Opinion*.

—Smith & Co., of Little Rock, Ark., have just taken the agency of the New England piano for Northwestern Arkansas and purchased 50 of those pianos from the Jesse French Piano and Organ Company. Smith & Co. are a very active and energetic house and are doing a fine trade in their section.

Trade Notes.

—A patent has been granted to W. H. Stone, Jr. (No. 370,165, for a music leaf-turner.

—Mr. Hemmingway, of the Wilcox & White Organ Company, Meriden, was in St. Paul last Thursday. Thence he was to go to Omaha and Kansas City.

—The factory building of the Æolian Organ and Music Company, at Meriden, Conn., is now in course of construction, and, judging from appearances, will be a handsome building.

—At this year's fair at the Mechanics' Institute, Boston, the following firms exhibit: Chickering & Sons, Smith American Organ and Piano Company, Emerson Piano Company and Kranich & Bach, through their Boston agent, W. H. Berry.

—Thompson & Odell, manufacturers of band instruments, banjos, &c., 181 Washington-st., Boston, have bought out the retail house of the Æolian Organ and Music Company, 578 Washington-st., Boston, and will conduct this business with the same line of instruments in addition to their own line.

—We regret to announce the death of James Faulds, the son of David P. Faulds, of Louisville, Ky., who died of lung troubles at Turlingham, Neb., on October 2, aged thirty-one years. Although he had been for some years a sufferer, his death will be regretted by a host of friends who admired his character and his accomplishments.

—We reprint the following notice of dissolution of copartnership:

NOTICE.

ST. JOSEPH, Mo., October 1, 1887.—The partnership existing between S. R. Huyett and M. S. Huyett, under firm-name of Huyett Brothers, managers for Elizabeth A. Huyett, is this day dissolved by mutual consent, S. R. Huyett continuing as manager and M. S. Huyett retiring, there being no change in the proprietorship of the business.

ELIZABETH A. HUYETT.
S. R. HUYETT.
M. S. HUYETT.

—In an interview in the Memphis Times Mr. O. K. Houck, the piano dealer, is reported as follows:

The musical instruments that are growing in popularity daily are the guitar and the banjo, with the former far in the lead. Ladies are beginning to learn to play on the guitar, and are learning to love the music of that stringed instrument. There are not fifty ladies in Memphis, I think, who play the violin, and that instrument is falling into disuse among them. I have known a number of ladies who reached a high state of proficiency in the use of the bow, but few—very few—that reached the same plane occupied by the male violinist. Do you know there are twice as many accordions sold to day as years ago. That instrument has been brought to a high degree of excellence. A fine accordion, worth perhaps \$5 to \$50, will discourse fine music in the hands of a trained player. There are a great many French harps sold, but mostly to boys, and hardly any "jew's-harps." It is a rare occasion you see one of them nowadays.

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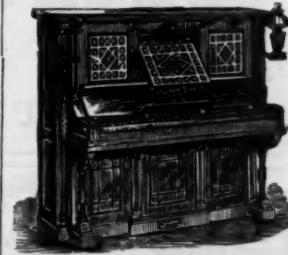


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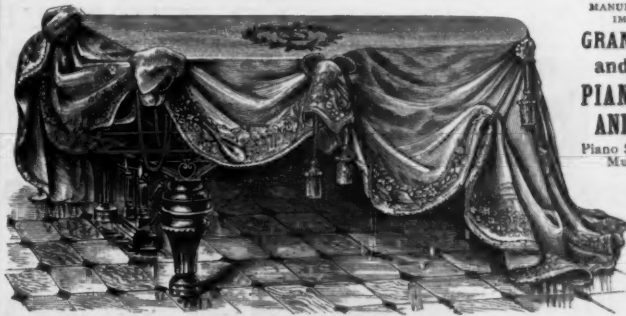
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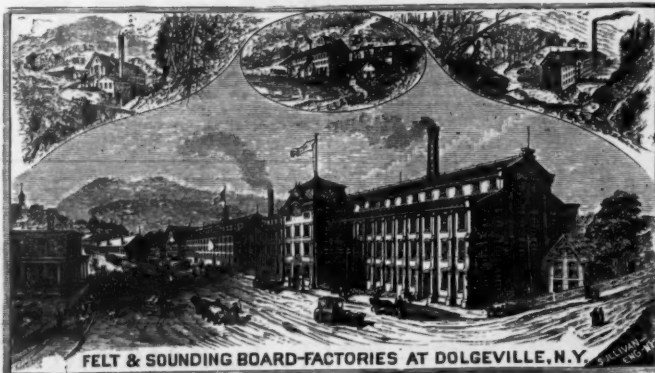
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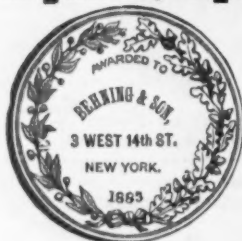
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